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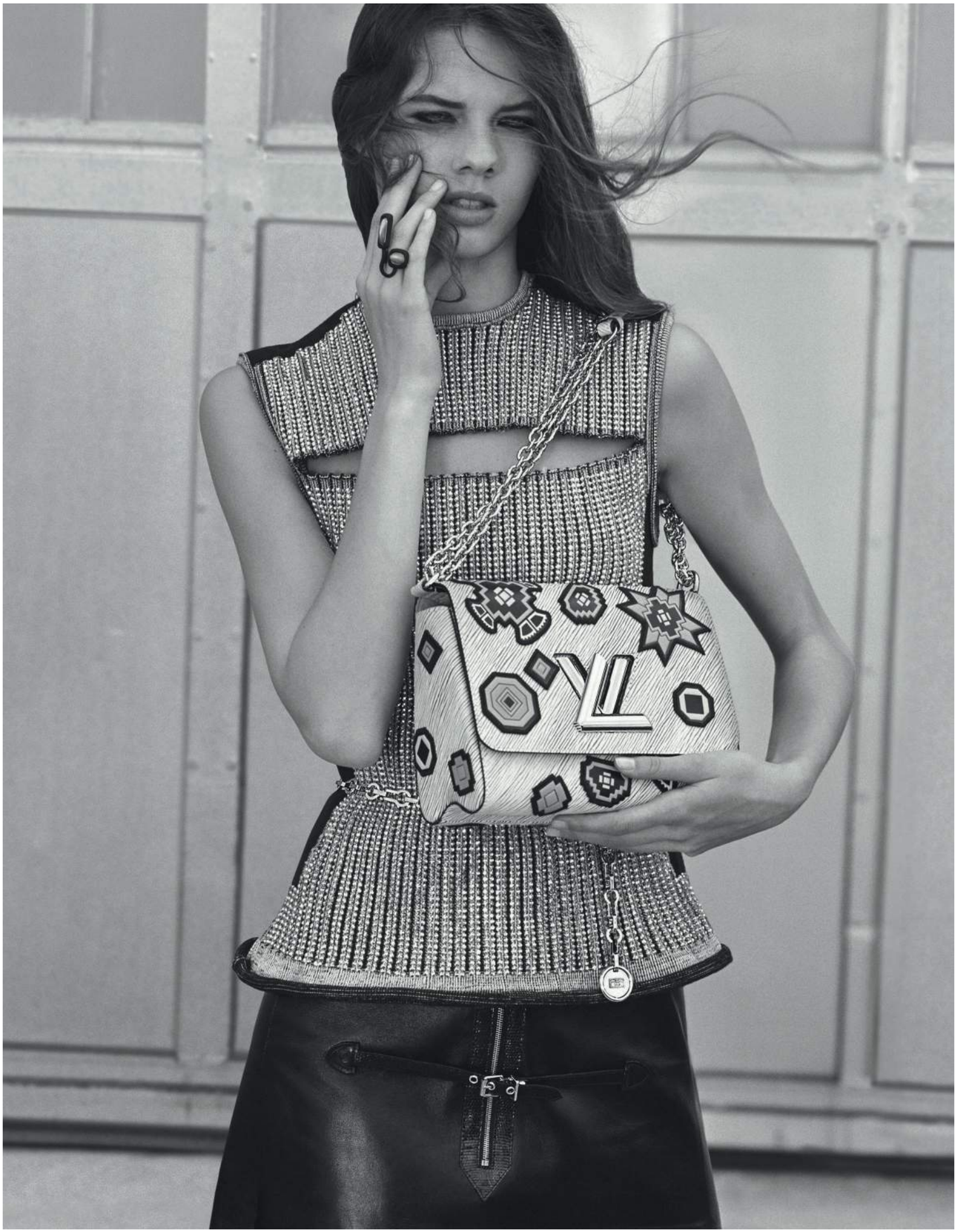


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VOL LX No 9 Whole No 615, *RECOMMENDED PRICE

COVER

Nicole Kidman wears a Chanel dress, worn as coat. Narciso Rodriguez dress. Tiffany & Co. necklaces. Make-up from Chanel, starting with Vitalumière Aqua and Les Beiges Healthy Glow Sheer Powder in 20; on eyes, Les 4 Ombres eyeshadow in Tissé Mademoiselle and Inimitable Mascara in Noir Black; on lips, Rouge Coco lip colour in Adrienne.
Fashion editor: Christine Centenera Photographer: Will Davidson
Hair: Sophie Roberts Make-up: Liz Kelsh
Shot on location in Uluru-Kata Tjuta National Park

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GAVIN O'NEILL EDWARD URRUTIA, *CORDELIA TRIUMPHANT* (2015) BY OLIVER WATTS


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SEPTEMBER 2015


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JAEGER-LECOULTRE

Open a whole new world

editor's LETTER



Nicole Kidman on set at Uluru.

This is a very special issue. Nicole Kidman is one of the most famous women in the world, a proud Australian and a pleasure to work with. Often a celebrity is promoting a project when they sit for our covers; an actor may have a new film release or a musician might have a tour or a new album coming up. This cover is about something else entirely. It focuses on Australia's spiritual heartland and, importantly, the Anangu women who belong to that area and their work in preserving their culture.

In March, and in celebration of International Women's Day, Nicole graciously agreed to write for *Vogue* about her work as a UN Women goodwill ambassador. She wrote: "As a mother, I teach my children to live with respect for others in all their wonderful cultural diversity, to aspire to humanitarian goals and to reject discrimination …" At *Vogue*, Nicole's words inspired this very special project and shoot, which celebrates the 30th anniversary next month of the ▸

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editor's LETTER



Sunny Kidman Urban dances with local girls at Uluru.

handing back of Uluru–Kata Tjuta National Park to its traditional owners, the Anangu people, by the Australian government.

It was a symbolic high point for land rights, one that ensures culture and country is at the heart of the park's management today.

When we suggested to Nicole that she might travel to Uluru at the invitation of the Anangu people to learn about their culture and ancestry through experiencing an Anangu women's ceremony, her response was an immediate and definite yes. Nicole asked if she might bring her children and mother, too. Read about her extraordinary experience from page 236.

At *Vogue*, we are also very proud of the accompanying fashion shoot (see page 218), and we hope both features and our travel story (from page 305) will encourage more people, Australians or not, to journey to this very special place and take an interest in its people. "The colours cannot be captured, even in a photograph," Nicole told us after the shoot. "People always ask me where they should go in Australia: now I'm going to say Uluru."

Nicole wrote to the crew individually to thank them personally for the pictures and to thank me for the experience. She is simply all class – a wonderful ambassador for Australia and a giving and sincere UN goodwill ambassador for women. I hope this will be a September issue that you keep and remember forever.



Edwina McCann
Editor-in-chief

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vogueREADER



Julie Bishop is such a role model for all women. Her intelligence, demeanour and fashion sense are to be so admired. Earlier this year she came to a Liberal Q&A meeting in our seaside village of Robe. Perched on a high stool alongside our local member, she looked so elegant in a beautiful jacket and skirt, and answered every question so eloquently and with a pertinent sense of humour. I am in my 80th year and was blown away. Please keep these stories coming. Articles like these are one more reason I still subscribe to *Vogue*.

LOUISE SANGSTER
Robe, South Australia

As a child, I would borrow old copies of *Vogue* Australia from the local library, gazing at the beautiful clothing and stunning photography. Last year I had my first child, a baby girl. While motherhood has been the best thing to happen to me, I have struggled with feelings of having "lost myself". I sought counselling, and was encouraged to give myself permission to have "me time". Later that day, the glamorous cover of *Vogue* Australia caught my eye and that afternoon, when my daughter was napping, I delved into the pages. The fashion, the photography, the intelligent writing – it was all still there. It was like catching up with an old friend and I felt a piece of myself return. Thank you, *Vogue*. I look forward in time to introducing my little girl to your magazine, and hope she enjoys it as much as I have done.

SARAH BEATTY
Via email

I loved the articles in the latest issue, especially the piece on Andrew Upton, whom I was fortunate enough to hear speak at a drama conference at NIDA recently. His legacy will always remain with Australian education. As a future educator, I wish to say thank you for always inspiring me with every issue since I was 16. Next year, after graduating with a degree in teaching, hopefully honours, I will head to NIDA to try my hand at costume design. Thank you for helping me develop my creative identity over the years and in future.

LINA PONTO
Lakemba, New South Wales

LETTER OF THE MONTH

I just read August's "Femme fatale" article, which I enjoyed very much. It got me thinking about women and how different we all are, how we are all living our own unique experience. My thought is that not all of us will accomplish great things in accordance with what society believes to be great; not all of us will build empires of wealth based on what society believes to be distinct; not all of us will have statues erected in our honour; or grace the cover of *Vogue* … And I am okay with this because, as mentioned above, we are all living our own unique experience. Our value system is ours for the taking or the designing or the building and the appreciating … and what a beautiful privilege that is. And for all those women wondering if they are wonder women or not, do what I do every day: celebrate your beauty and your own unique experience.

CHRISTINE GILFEATHER-BRACKEN
Via email



Write to us at editvogueaust@vogue.com.au or post a comment on our Facebook wall at www.facebook.com/VogueAustralia. Correspondence may be edited for length and clarity. The writer of the letter of the month wins a pair of Pandora 14-karat gold Lace Botanique earrings set with cubic zirconia, to an approximate value of $449.

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@SELRAINPHOTO: Victoria Beckham covering @VogueAustralia – My absolute favourite shot of her to date. #Strong #Exuding #ExcitesMe
@STELLINSGAL: @victoriabeckham @vogueaustralia @VBDoverSt Your beauty takes my breath away. Your designs are the only thing that eclipses it.
@THE_30TH: Brains and Beauty! @victoriabeckham is totally owning the front cover of @vogueaustralia #VB

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SHRUTI SINGH: What an awesome issue, *Vogue* Australia, featuring fierce, confident and strong women – my favourite topic!
DAWN HARVEY: Stunning as always VB.
TABBY IRVIN: Vic looking perfect as always.
JASMINE TEREZA BITTAR: Love this cover.

INSTAGRAM:

@LAMAISONSYDNEYA: beautiful feature.
@OLIVEJHEND: I am subscribing to *Vogue* bc of this outfit alone … it has me hooked.
@HEY__NEENA: Thanks @vogueaustralia … @victoriabeckham is inspiring x

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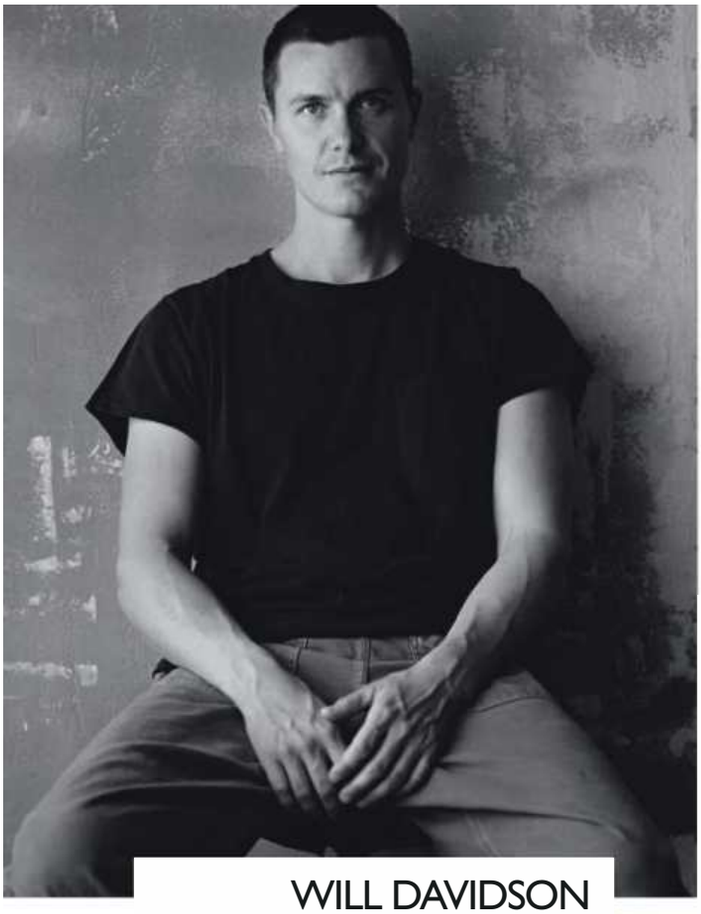
Vogue Australia
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PATRICK DEMARCHELIER



MULBERRY

vogue CONTRIBUTORS



WILL DAVIDSON

New York-based photographer Will Davidson was excited when he was first approached by *Vogue* for a very unique assignment: shooting Nicole Kidman at Uluru for our cover story "Wonder Land", from page 218. "I loved going to Uluru. It's a very special place. I have a huge amount of respect for its presence and what it represents to the community." Although it wasn't the first time Davidson had worked with our cover girl, whom he describes as a "dream to shoot". "It's always awesome working with Nicole," he adds.



KATHRYN TOZER

"I loved seeing people from such different backgrounds sitting on the red earth talking together," says interpreter Kathryn Tozer, who was on location during our cover shoot at Uluru. "We went out together to check the sites so the *Vogue* photographer and team could explain the images they wanted to capture and the traditional owners could explain aspects of their cultural obligations." The highlight for Tozer was "the willingness of the *Vogue* team and Nicole to respect this place and its people".



AMANDA WELLSH

In this issue celebrating individualism, model and *Vogue* Australia favourite Amanda Wellsh appears in "Let's bounce", starting on page 244. Wellsh says working with photographer Benny Horne was "incredible". "He allows you to move and work with freedom in terms of posing." Wellsh says if she wasn't a model: "I'd be trying to be a model. I really cannot see myself doing anything else!"



MICHAEL WILLIAMS

"My favourite thing about the job is to see the sketches of original costume and set designs realised successfully on stage," says Michael Williams, wardrobe production manager at the Australian Ballet Centre in Melbourne. For this issue Williams had the chance to see the designs realised in a completely different way, assisting on our shoot "Fairytale find", starting on page 296.



DAVID BROGAN

The owner of the production-van firm BigVan was enlisted to drive from Sydney to Uluru and back – almost 6,000 kilometres – with everything required for the cover shoot. "It took me three-and-a-half days in each direction." How did he pass the time? "Music, music and more music." Brogan was on set each day and says of Uluru: "It's truly inspiring. I'll definitely be back there for a holiday, albeit by air next time."

PAUL KEEBLE, JONATHAN TASKER, KATHRYN TOZER
PRUE VERCOE, AMANDA WELLSH


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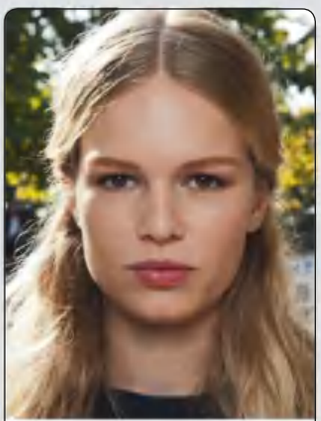


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A collaboration with Daniel Johns
Watch the music video at davidjones.com.au/shotbysound

DAVID JONES

Vogue on Pinterest

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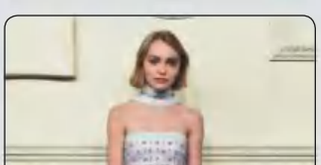
Anna Ewers on being Alexander Wang's muse.



Lesage Chanel haute couture trainers.



The Olsen twins style file.

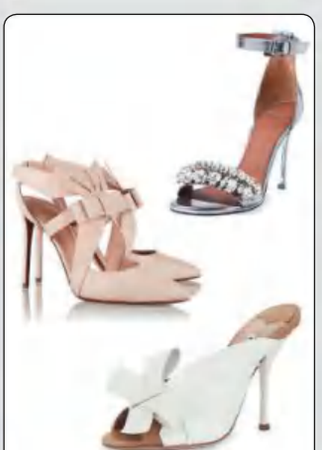




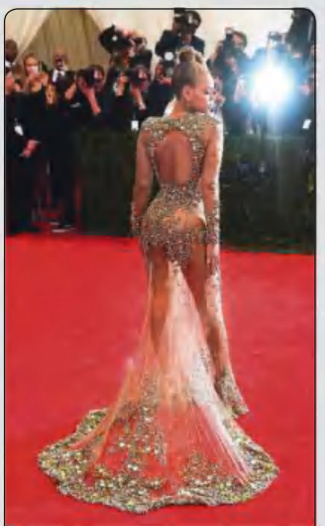
The most in-demand items to waitlist now.



A surf lesson from a top Australian female surfer.



11 non-bridal shoes (that are wearable beyond the big day).



What it's like to be Beyoncé's stylist.



Who, what, wear: Oscar best actresses' winning dresses.



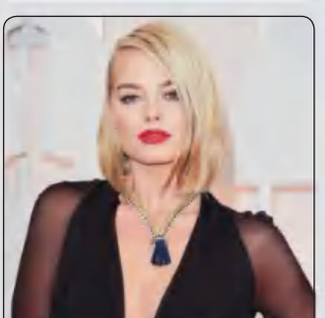
Street style from Paris haute couture.



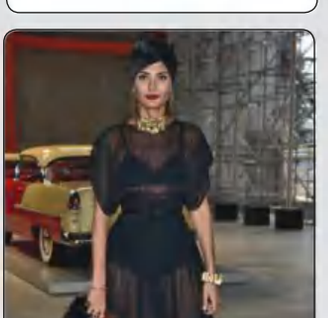
11 engagement rings that aren't just a solitaire.



The fashion labels with a cult following.



The best red-carpet hairstyles to take to the salon.



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Akira

The designer with the *lightest* touch RETURNS to *Vogue 180°* a little wiser yet still with that innate *unwavering vision*.

WORDS: ZARA WONG STYLIST: PHILIPPA MORONEY
PHOTOGRAPH: HUGH STEWART



Industry veteran Akira Isogawa, in his Sydney studio.

To possess and wear an Akira Isogawa piece is the beginning of a true romance. There's a sense of knowing that you're in an exclusive club: you've become part of his world and mastered his aesthetic language of traditional Japanese fabrics and techniques that he twists and turns for a modern space and a modern woman. His loyal fans beat a well-worn path to his boutique in Woollahra and his return to fashion week in Sydney this year (the only designer from Australian fashion week's debut in 1996) was met with misty-eyed nostalgia.

But within those wisps of things, his wrapped jackets and kimono-cut dresses, there's a real guts that comes from having such a singular vision, one that touches on the current times without being swept up in them. There were the bright red kicks in his fashion week collection and retrospective – nodding to the red socks of his first show – worn with his *mille-feuille* gowns and Eastern-inspired floral prints.

In his first *Vogue* 180° portrait, taken in 1998, Isogawa was photographed on the beach, with models in traditional Japanese costume and surfboards, merging his Australian home with his heritage and Kyoto birthplace. Today he is in his studio, older and wiser, lit by the bright sunlight streaming through the skylights. He sits with bolts of fabrics: embroidered sheer silks, pleated *shibori* and the finest of prints, in amongst it all. He is home. ■



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vogueVIEW

EDITOR: ZARA WONG



INDIGITAL

DRIES VAN NOTEN A/W '15/'16

Spirit of individuality

The fashion wheel keeps *spinning* with the SHOCK of the new – which *WOMAN* are you this season?



Backstage at Gucci.

The thing about the new is that we often don't realise we're in need of it until it's already zoomed straight past us. The new is surprising and unexpected; it takes time for the eye to grow used to it. We're uncertain, and it challenges what we know (or think, and believe to know). But give it time and then everything around it suddenly makes that much more sense.

The tipping point happened in Milan. At Gucci's show Alessandro Michele sent wan models down the runway bedecked in a vintage treasure-trove of goods, thrown together with liberal, romantic abandon. Now that's a way to press reset on the Italian house. Embroidered and crystallised birds over silk gowns and colourful jewelled rings were triumphant in their eclectic quirkiness.

It was thoughtful, old-world decadence. Shocking in its dramatic departure from what we all knew to be Gucci, it unified the message of the season: a return to the emotion of fashion and the celebration of individuality. Suddenly it throws everything else in relief: Christopher Bailey's festive Burberry Prorsum had its stalwart trenches, capes and shift dresses in a myriad of different textures and colours – pick and mix with embroidery, mirrored discs and suede fringing. J.W. Anderson defied expectations and did it his way with a heavily 80s-influenced collection of party girls in striped velvet, Mugler shoulders and chain skirts. Some loved it, some hated it, but it definitely got you talking – and at least you felt something.

The story continued on in Paris. John Galliano's first ready-to-wear show for Maison Margiela ransacked lace and velvet, with the models taking the guises of eccentrics in overblown headwear and curious gaits. And sometimes you need to look back to go forward and forge your own path, like at Balenciaga, where Alexander Wang turned to the house's couture heritage to refine his own vision as its creative director, updating signature Cristóbal Balenciaga shapes with modern details like tweeds "stapled" together at the seams. Phoebe Philo broadened her offerings at Céline, the hint coming from the models, who were sent out with individual make-up looks; an orange-red lipstick on one, a pale nude on another, in trailing pompom scarves and deconstructed silk dresses. "Dressed-up-ness," described Philo backstage. "… I find glamour and sexuality awkward. When do they feel authentic? What's real, what's not?" It's always been so hard to make something so wrong so right. We're looking to genuine feeling – so dress your own way. *ZW*

FASHION EDITOR: MONIQUE SANTOS. PHOTOGRAPHS: GUY BAILEY. INDIGITAL. ALL PRICES APPROXIMATE. DETAILS LAST PAGES

THE NEW FRAGRANCE FOR WOMEN

DAISY DREAM
MARC JACOBS



MARCJACOBSFRAGRANCES.COM PHOTOGRAPH BY JUERGEN TELLER



The student

Collegiate PREP meets bowerbird behaviour with *vintage* finds.

Fashion has made a habit of reaching into the past and rejigging it in its entirety – a frame of reference recreated in facsimile is always easy to hook a collection on. Miuccia Prada took this to the hilt with her dress-up box of retro treasures from decades past: it was as if her models, in the role of vintage-hunting young students, styled these pieces; they wore them with carelessness and cool, making the final effect entirely indiscernible from its provenance.

MIU MIU A/W '15/'16

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PHOTOGRAPH BY JUERGEN TELLER



DAISY

MARC JACOBS

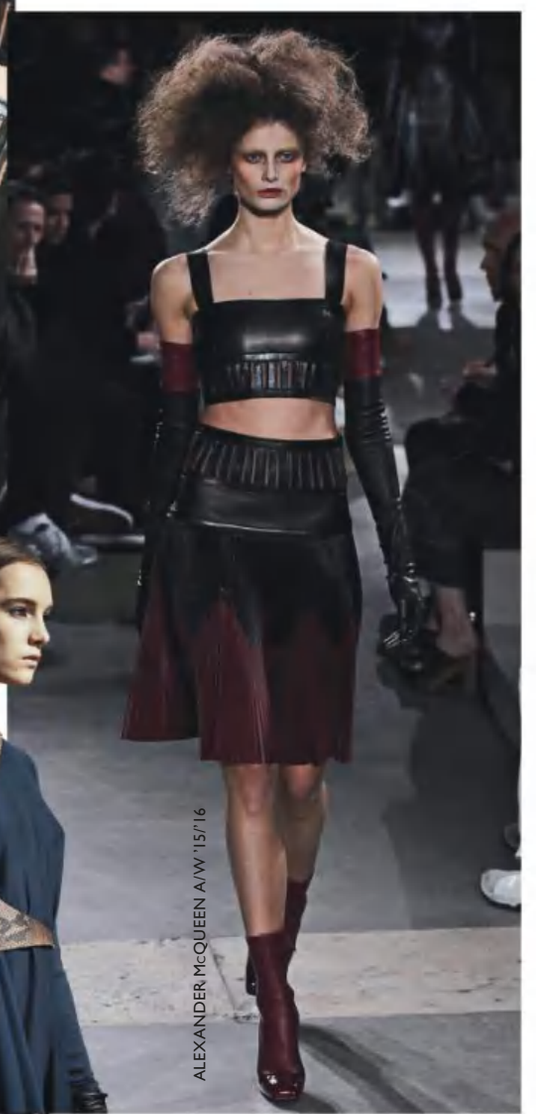
THE FRAGRANCES FOR WOMEN



Backstage at Alexander McQueen.



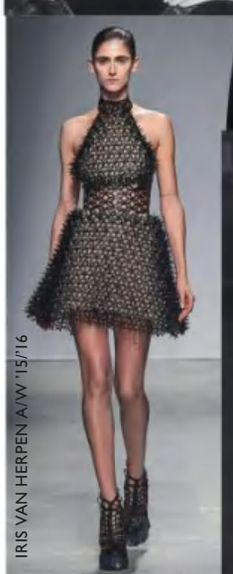
Jane Fonda in *Barbarella* (1968).



ALEXANDER MCQUEEN A/W '15/'16



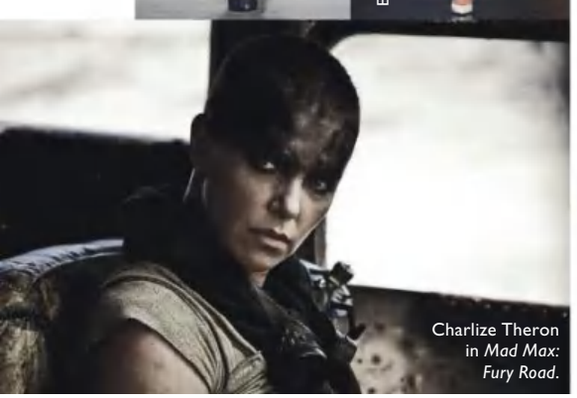
LANVIN A/W '15/'16



IRIS VAN HERPEN A/W '15/'16



EMILIO DE LA MORENA A/W '15/'16



Charlize Theron in *Mad Max: Fury Road*.

The villainess

The femme *fatale* is THROWN into the future.

Eclectic bohemia not your tastes? Prepare yourself for the modern age with leather armoury, laced around the torso in classic Azzedine Alaïa-meets-Barbarella style, like at Alexander McQueen – Sarah Burton charged herself with presenting something more wearable this season but lost none of the strength of the McQueen woman. There's a sizeable group of women who want to dress with grown-up sophistication – youthful insouciance doesn't always translate into a wearable wardrobe. But this season they desire a more personal expression in their style; a crystal hatpin holding close a voluminous tweed coat at Balenciaga, or slip dresses covered in paillettes at Hugo Boss, sewn so closely together that they mimic undulating metallic armour.

VICTORIANA

SEEK OUT DETAILS: LACE-UP HEELS AND TRENCHES IN LACE IN A STRICTLY MONOCHROMATIC PALETTE.



T by Alexander Wang jumpsuit, $755.

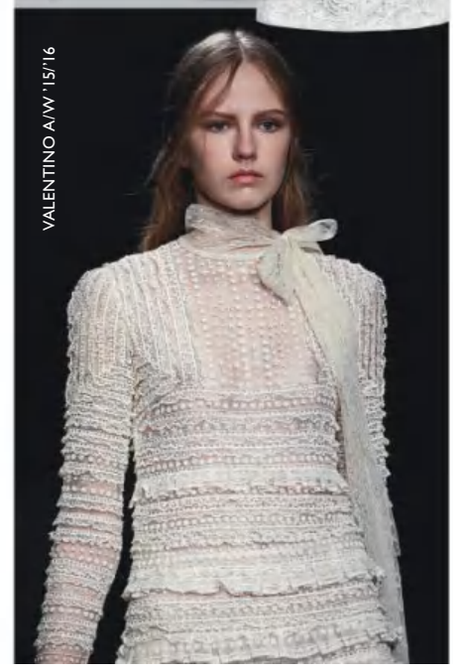
Zimmermann shirt, $1,550.

Givenchy brooch, $1,650.

Band of Outsiders dress, $360, from www.Net-A-Porter.com.

Balenciaga boots, $1,290.

Burberry Prorsum coat, $4,330, from www.matchesfashion.com.



VALENTINO A/W '15/'16

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Miu Miu necklace, $1,780.

Alice McCall pants, $320.

Miu Miu shirt, $1,140.

Bottega Veneta coat, $6,700.

Sportmax skirt, $1,140.

Miu Miu bag, $2,760.

Fendi scarf, $220.

Marni top, $1,070.

BeautiFeel shoes, $530.

MARC JACOBS A/W '15/'16

VALENTINO A/W '15/'16

DRIES VAN NOTEN A/W '15/'16

MIU MIU A/W '15/'16

LOUIS VUITTON A/W '15/'16

The quirky one

A *delightful*, joyous CACOPHONY of prints, *COLOUR* and texture.

Mixed prints and textural play are fashion idioms that have made their way around the block a few times. But imagine taking what we know and turning the volume up higher and higher – yes, it is the time to wear your multicoloured checked Marni blouse with Alice McCall brocade trousers! It's not all op-shop finds, though: Valentino gave its delicate lace an old-world extravagance with colourful patchwork technique.

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LANVIN A/W '15/'16

The free spirit

Bohemian rhapsody makes a RETURN with a knowing elegance and *worldliness*.

Elegance is a tricky concept in fashion. Make a design too sterile and austere and it lacks emotion and a sense of individuality and personality; too much frippery to tip the balance the other way plays sheer havoc.

We can always rely upon Alber Elbaz for a regular study of Parisian chic, but with his own idiosyncratic twist – this season he took a turn for the more exotic waters of North African inspiration, with Berber fringes trimming jackets, spliced leather harnessed upon draped fabrics, and necks adorned with rope-twisted chains. "Fashion is a human story," as he said backstage of his show. "An industry that makes things with its hands. High-tech stole the glamour of fashion."

It's a beat that Dries Van Noten has played upon for a while to critical plaudits; here for his "grounded glamour"-themed collection in which fringe trims finished off jacquard fabric blouses worn with utilitarian khaki trousers, as if his woman had walked out adventure-ready. The handiwork here, as at Lanvin, reminds us the technical artistry required in fashion can't quite be captured accurately in an Instagram snap. It's the emotion of fashion here – can't you feel it?



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CÉLINE A/W '15/'16



CHRISTOPHER KANE A/W '15/'16

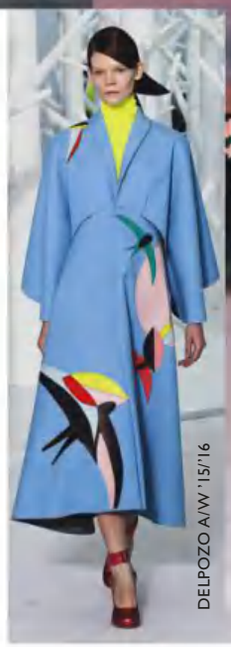


DOLCE & GABBANA A/W '15/'16

The artist

The *touch* of the human hand with FREE-DRAWN illustrations lends a *LIFE FORCE* to the season.

Domenico Dolce called upon his nieces and nephews to contribute their drawings to Dolce & Gabbana's autumn/winter '15/'16 prints (the theme of the collection was "Viva La Mamma"). Céline also looked to childish innocence; silk prints of otters and beavers came from children's illustrated books. At Christopher Kane, life drawing sessions that took place in the design studio resulted in embroidered lace figurines that wrapped around dresses like Matisse's Fauvist dancers, limbs linked and overlapped.



DELPOZO A/W '15/'16



CHRISTIAN DIOR A/W '15/'16



A Marie Hagerty artwork.

MARIE HAGERTY X GARY BIGENI
"The work has strength without being too overpowering, which translates well on my designs," says Gary Bigeni of working with artist Marie Hagerty on prints for his collection.



Gary Bigeni shirt, $370.



Romance Was Born skirt, $310.



A Linda Jackson print.

LINDA JACKSON X ROMANCE WAS BORN
Luke Sales and Anna Plunkett from Romance Was Born found a kindred spirit in artist and designer Linda Jackson, creating a dreamtime vision of Outback technicolour.

A Donald Robertson print.





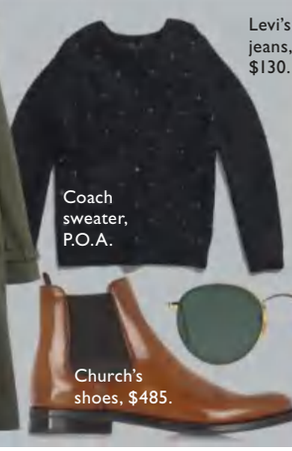
Solid and Striped x Donald Robertson T-shirt, $109, from www.Net-A-Porter.com.

DONALD "DRAWBERTSON" ROBERTSON X NET-A-PORTER
The head of creative development at Bobbi Brown has put together a collection of T-shirts with his painterly prints for Net-A-Porter.

THE OUTSIDER: *KHAKI OVERCOATS AND DENIM? THANK YOU, JUDD NELSON AND KURT COBAIN.*



Michael Kors coat, $4,860.



Coach sweater, P.O.A.

Church's shoes, $485.



Levi's jeans, $130.

Ray-Ban sunglasses, $200.



VETEMENTS A/W '15/'16

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Backstage at Chloé.



A still from Wes Anderson's *Moonrise Kingdom* (2012).

The innocent

Sugar, sugar, how we love you.

Watch a Wes Anderson movie and at some point you'll reach that "a-ha" moment, fashion-wise that is. The colour palette of muted saffron and orange with theatrical centering is the context to autumn/winter '15/'16. Perhaps the fashion industry is belatedly protesting his 2013 Oscars snub for *Moonrise Kingdom*?

But sweetness demands a sharpness to cut through. At Prada, Miuccia Prada was fascinated by what women are attracted to, but amped up the saturation, made all the more subversive when seen on babydoll tops and exaggerated ribbon bows. And Giambattista Valli has done a roaring trade in mini-dresses, this season with unfurling petal prints and ruffles.



GIAMBATTISTA VALLI A/W '15/'16

BOTTEGA VENETA A/W '15/'16



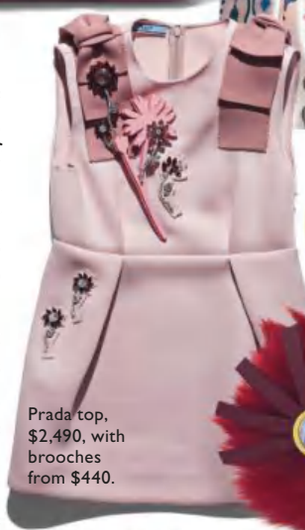
Chanel earphone charm, $900, from the Chanel boutiques.



Fendi bag, $3,360.

Peter Pilotto shorts, $735, from www.matchesfashion.com.





Prada top, $2,490, with brooches from $440.

Sophie Hulme keyring, $310.





Prada shoes, $1,070.





Kenzo bag, $625.



Thomas Sabo bangle, $499.

BLACK BEAUTY: *THE BLACK DRESS MAKES A CAMEO IN SWATHES OF SHEER BLACK CHIFFON AND VELVET, SLASHED UP TO THERE FOR A SUBVERSIVE SEXUALITY AND DARKNESS.*



ALEXANDER WANG A/W '15/'16

VALENTINO A/W '15/'16

ERDEM A/W '15/'16

CHRISTOPHER KANE A/W '15/'16

BALMAIN A/W '15/'16

ALBERTA FERRETTI A/W '15/'16

EMILIO PUCCI A/W '15/'16

ALTUZARRA A/W '15/'16

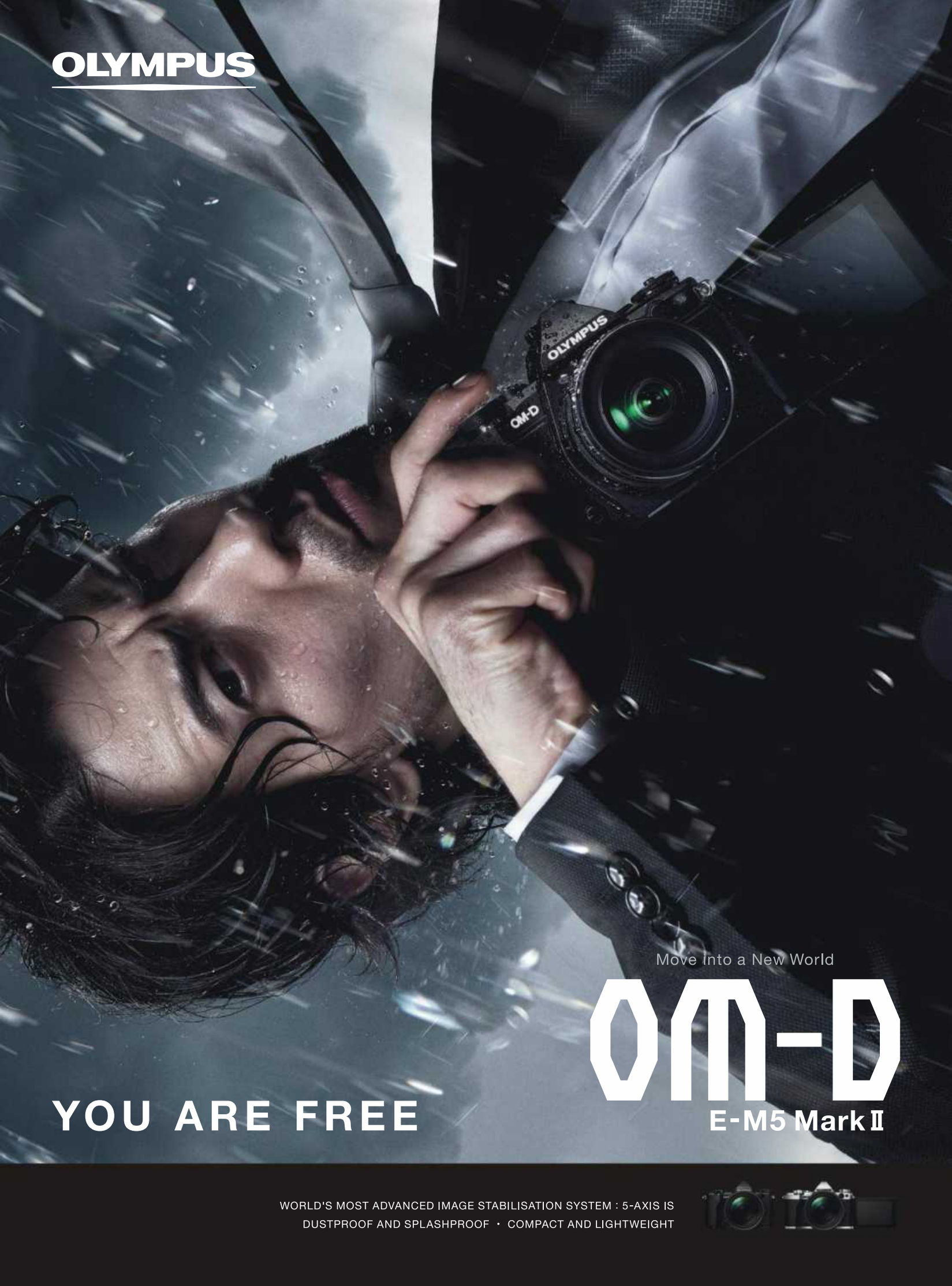
CHLOÉ A/W '15/'16

J. MENDEL A/W '15/'16

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Born in the USA

You DON'T have to be an American to *feel American* in Ralph Lauren.

WORDS: ALICE BIRRELL

Crazy but true: it took just one young man to distil the sartorial signature of the USA, and it started with a sports shirt. Barely two years after the Bronx-raised Ralph Lauren branded his first short-sleeved cotton T-shirt with a miniature polo horse, women swooned over Robert Redford wearing Ralph Lauren in *The Great Gatsby*. They adopted men's tailoring in droves, and were also influenced by the great Diane Keaton as Annie Hall, who too wore Ralph Lauren. And therein lies the great man's genius: taking the classics – a man's blazer, denim, flannel shirts, leather – and refining it all with the type of guts and gloss that takes them all the way uptown, and all over the world.

Polo Ralph Lauren coat, $849, and shirt, $129. Ralph Lauren Purple Label belt, $429. Ralph Lauren Collection bag, $2,399.

ART DIRECTION: DIJANA SAVOR. STYLIST: PHILIPPA MORONEY. PHOTOGRAPH: EDWARD URRUTIA. ALL PRICES APPROXIMATE. DETAILS LAST PAGES

MAXMARA.COM



It's showtime

The *SETS*, the *sidelines* and the SPECTACLES from the autumn/winter '15/'16 shows.

WORDS: ZARA WONG



1 SET PIECES

Challenging themselves to out-do one another, each house's show has become increasingly epic.



PROENZA SCHOULER

Proenza Schouler took over the building formerly occupied by the Whitney (at the time of the show the museum was in the process of moving to a new site). The cavernous space was right in step with Lazaro Hernandez and Jack McCollough's more mature offering, which showed they had lost none of their skill in re-jigging what is familiar.

CHANEL

Each season Karl Lagerfeld transforms the Grand Palais into another Chanel scene-stealer: this time it was an open invitation to Brasserie Gabrielle. The *mise en scène* had models saunter through a French bistro to take their place alongside the bar for *un café au lait* or at the booth tables. The details extended to the clothes and accessories. Rich in iconography, they were a study in genteel French chi-chi spiced with a playful irony, with paper doily-esque lace collars, tile prints and teaspoons with "pearl caviar" decorating leather clutches.

2 DECADE DRESSING



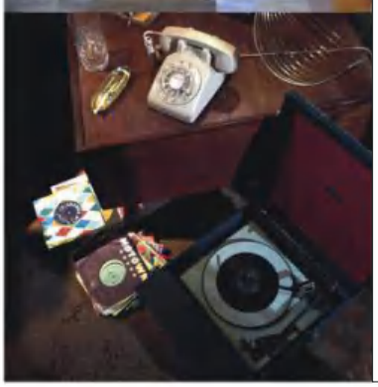
GETTY IMAGES INDIGITAL ZARA WONG



THOM BROWNE

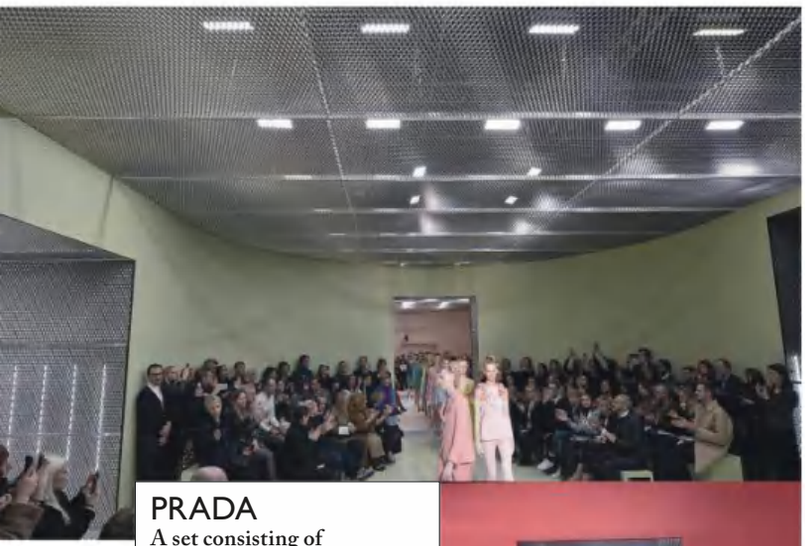
Attendees at a Thom Browne show never quite know what to expect. Guests sat on courtroom-style wooden pews and watched two men dressed in white pace around a model lying on a hospital bed. The scene later transformed into a funeral, with the fashion exclusively black – all the better to demonstrate Browne's design breadth, from fine tweeds, ruffle-trimmed coats and a whimsical whale-shaped handbag.





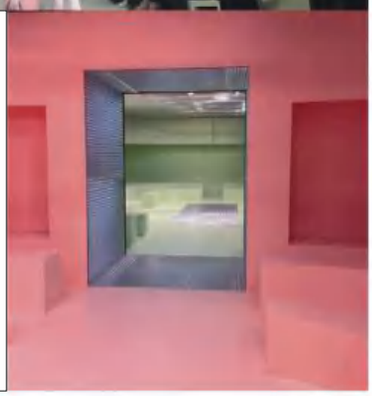
ERDEM

Production designer Robin Brown transformed London's Old Selfridges Hotel into the Parisian apartment of Erdem's fantasy muse. Brown was responsible for the installation *The Collector*, commissioned by Helly Nahmad Gallery for London's Frieze Masters 2014 art fair. Stacked with vintage issues of *Vogue* and hard-cased trunks against chintzy floral wallpapers, the artfully worn apartment suited the faded glamour of the dresses.



PRADA

A set consisting of interconnected, maze-like rooms painted shades of violently saccharine pastels of pink, blue and green prepared guests for Miuccia Prada's concoction of futurism combined with a heightened child-like sweetness, embodied by babydoll dresses adorned with pageant-like ribboning and crystals.





RODARTE

Held in its regular Chelsea gallery haunt, Rodarte's collection was inspired by birds, but with the distinctive flair of over-the-top pastiched Bob Mackie-style glitz, framed by coloured fluorescent lights lining the space amid dry grass and twigs.



1970s

BOTTEGA VENETA A/W '15/'16



1980s

J.W. ANDERSON A/W '15/'16

J.W. ANDERSON A/W '15/'16

MOSCHINO A/W '15/'16



1990s

PRABAL GURUNG A/W '15/'16

RAG & BONE A/W '15/'16

3 SHOW-SIDE ACTION

IT REALLY IS A SPECTATOR'S SHOW, AS RAG & BONE REMINDED US WITH ITS PRE-SHOW CORN NUTS AVAILABLE AT THE ENTRANCE.





4 A FAMILY AFFAIR

DOLCE & GABBANA

Italian men's devotion to their mothers played out in Domenico Dolce and Stefano Gabbana celebrating Mother's Day early in Milan. Some of the prints in the show were drawn by Dolce's own nieces and nephews – the crayon drawings were also on the invitation. Ashleigh Good returned to the runway with her infant daughter Emily, and Bianca Balti walked it while heavily pregnant to songs such as *Mama* by the Spice Girls.



Rihanna and Beyoncé at the Kanye West x Adidas Originals show.



Kylie Jenner

KANYE WEST X ADIDAS ORIGINALS

The rapper and creative called on his sister-in-law Kylie Jenner to partake in his New York fashion week presentation. The audience was full of members of his own fashion and music families: Kim Kardashian West with North, Kris and Kendall Jenner, Justin Bieber, Rihanna, Alexander Wang, Beyoncé and Jay-Z.



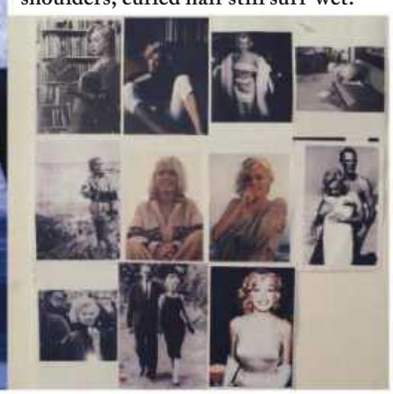
Kim Kardashian West with her daughter North.

5 FASHION MEETS HOLLYWOOD

MAXMARA

Gigi Hadid was cast as the 21st-century answer to Marilyn Monroe in the off-duty mood of her last sitting; coats and soft knits pulled up over her shoulders, curled hair still surf-wet.







VALENTINO

Disrupting the majesty of Valentino's show, Ben Stiller and Owen Wilson stormed the runway in their *Zoolander* guises ahead of the announcement of the cult film's sequel. It made headlines and flooded social media feeds.

TOM FORD

Why ask celebrities to come to you when you can come to them? Skipping the show circuit, Tom Ford headed straight to the source in Los Angeles. The fringed gowns and corseted jackets found favour among the court of celebrities, who sat alongside a runway made of white carpet and covered in rose petals.



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6 NEW GENERATION

KATE MOSS'S LITTLE SISTER LOTTIE MOSS SHOWED UP AT THE SONIA RYKIEL SHOW. BIG THINGS AHEAD FOR THIS ONE.

7 DESIGNER DEBUTS



Nadège Vanhee-Cybulski's first show for Hermès was a triumph of cool elegance.



The hottest ticket of the Milan show was undoubtedly Alessandro Michele's Gucci debut. Read more about it in the story "Roman emperor", from page 268 in this issue.



After working at A.P.C. and Azzaro, Vanessa Seward launched her eponymous label this season.



Whetting the appetite with pre-fall '15, Lorenzo Serafini showed his first runway show for Philosophy.



At Carven, Adrien Caillaudaud and Alexis Martial assumed their places as the new guardians of all things cool-French-new-preppy.



Peter Copping showed his first collection for Oscar de la Renta to an intimate group of guests, revealing the house's signature full dresses as well as modern separates.



DION LEE A/W '15/'16



COACH A/W '15/'16

8 FROST BITES

NEW YORK EXPERIENCED ITS COLDEST WINTER SINCE 1934, WITH DAYS DIPPING AS LOW AS -16 DEGREES CELSIUS. WHILE SOME SHOW-GOERS BRAVED THE COLD IN BARE LEGS AND CHIFFON DRESSES (ALL FOR THE STREET-STYLE PHOTOGRAPHERS), THE MORE PRACTICALLY MINDED ENVIED THE HEAVIER COATS ON SHOW, LIKE THE SHEARLING AT COACH AND THE PUFFER JACKETS AT DION LEE.

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The *master* alchemist and *FINE* jewellery director of HERMÈS proves his *mettle* once again.

WORDS: ALICE BIRRELL

The exterior of Pierre Hardy's finely jewelled pieces for Hermès hides a level of ingenuity so intricate one must be an expert to decipher them. This is the man who once made a $2 million handbag of solid gold and 11,000 gems, after all. In Hardy's newest pieces for the house, gold is coaxed into long twists of thick rope then sprinkled with hundreds of perfectly placed diamonds. The expertly crafted horse motif carries the equestrian house's legacy well into the future. We can all marvel at his artistry up close when the *Nombre d'Or* exhibition of fine gold jewellery opens this month. We will be there, because who doesn't want Hermès wrangled, reined and roped around their most delicate points. At a gallop. *The* Nombre d'Or *exhibition runs from September 15 to 20 at the Hermès Sydney boutique.*

Hermès bangle and ring, both P.O.A

ART DIRECTION: MANDY ALEX. STYLIST: PHILIPPA MORONEY
PHOTOGRAPH: EDWARD URRUTIA. DETAILS LAST PAGES



Prada coat, $4,560, shirt, $950, knit, $670, and brooches from left, $1,030, $440, and $610.

The finishing touch

Get up CLOSE and personal with autumn/winter '15/'16's most delectable offerings: *fantastical* shoes and handbags, and *FANCIFUL* brooches. It's all the *little* things that count.

WORDS: ZARA WONG
PHOTOGRAPH: EDWARD URRUTIA
ALL PRICES APPROXIMATE. DETAILS LAST PAGES

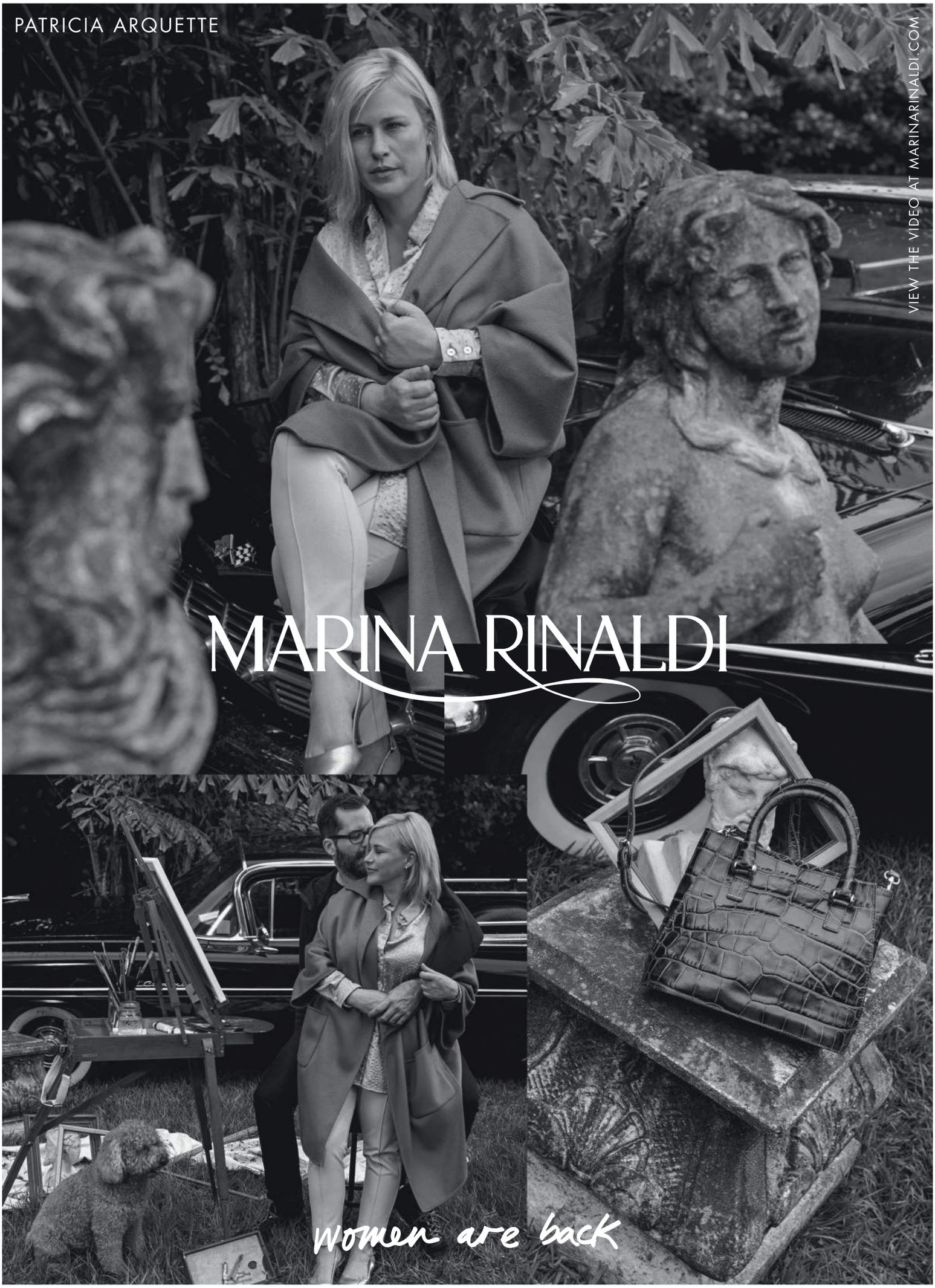


The skin you're in

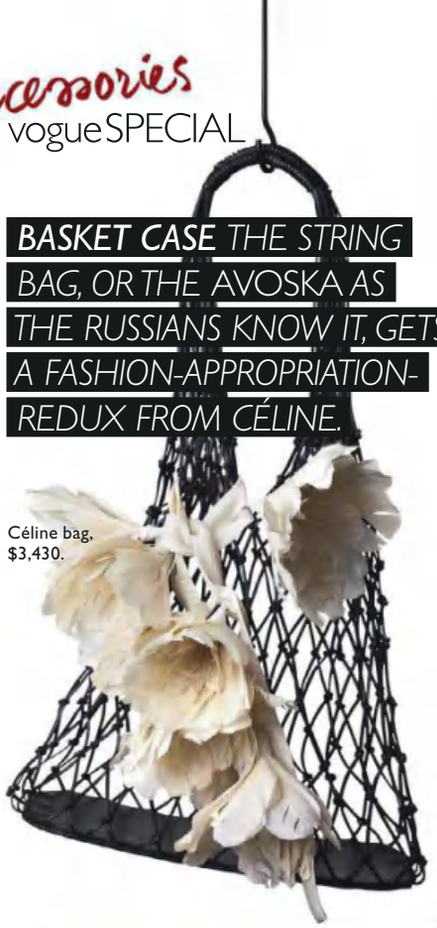
Exotic skins in VIVID shades form a *Bulgari Serpenti* handbag, whose body is made from a single piece of galuchat or crocodile hide. The hand-applied *ENAMEL* on the clasp is oven-baked for more than four hours in a nod to Bulgari's heritage of *priceless* jewelled handbags for royalty.

From top: Bulgari bags, $5,400, and $32,100.

EDWARD URRUTIA
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PATRICIA ARQUETTE
VIEW THE VIDEO AT MARINARINALDI.COM
MARINA RINALDI
women are back

BASKET CASE *THE STRING BAG, OR THE AVOSKA AS THE RUSSIANS KNOW IT, GETS A FASHION-APPROPRIATION-REDUX FROM CÉLINE.*



Céline bag, $3,430.



FINE VS CHUNKY

The dominant jewellery vibe isn't about weight; both delicate charms and more outré chains can exist in tandem. We're not being bound to just one, but dressing for the day's mood. The rule? Multiply and layer.





Fendi hat, $1,790.

Hermès hat, $3,135.

THE DIGITAL AGE

The iPod, the iPad and now the Apple Watch … the new era is here.



Apple Watch, from $1,549.

HEADCASE

If you're going to wear a hat, why not go bigger and better with vintage felts at Maison Margiela by John Galliano or feathery furs at Fendi?

ARCHITECTURAL HEELS *WEAR ART ON YOUR FEET WITH SALVATORE FERRAGAMO'S FEATS OF SCULPTURAL EXCELLENCE.*





CRYSTAL METHOD

Add edge to shimmer and shine by seeking raw crystal shapes by way of bugle beads and sequins clustered on heels, or Giorgio Armani's Perspex bracelets.

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for

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Pushing buttons

The PULSATING brights of *Pablo Coppola's* Bally collection gussies up the *CLASSIC* pump; the wider heel is an ample blank canvas for *experimentation*.

From top: Bally shoes, $950, and $895.

EDWARD URRUTIA
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Maison Margiela shoes, $1,350.


Fendi collar, $860.


Tod's bag, $5,185.

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ALTUZARRA A/W '15/'16

SIDE SADDLE
Altuzarra's new handbag line drew on equestrian details.

THE THIN LINE
Nonchalant, effortless: they're the forever keywords we want to achieve with a feature buckle or a delicate chain slung carelessly around the waist.


RODARTE A/W '15/'16


LOUIS VUITTON A/W '15/'16


DRIES VAN NOTEN A/W '15/'16

COME INTO BLOOM: *DRIES VAN NOTEN CHANNELLED AN OLD-WORLD DECADENT BOHEMIA WITH MODELS' NECKS DECKED WITH VELVET FLORALS AND FEATHERS.*


ALTUZARRA A/W '15/'16


RODARTE A/W '15/'16


NINA RICCI A/W '15/'16

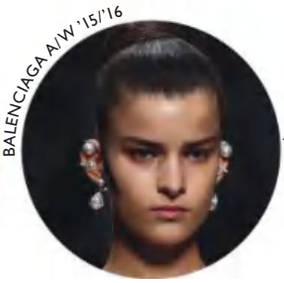

CHRISTIAN DIOR A/W '15/'16

THIGH HIGH
Tied up and fussed up, the theme seen in the Victorian lace-up thigh-high boots at Altuzarra and Christian Dior hints at a subversive sexuality, a duality in force this season.


MARNI A/W '15/'16


GIORGIO ARMANI A/W '15/'16


BALMAIN A/W '15/'16


BALENCIAGA A/W '15/'16


CÉLINE A/W '15/'16

EAR-DROPPING *ADORN YOURSELF WITH MULTIPLE EARRINGS AT THE LOBE AND THE EAR'S RIM, OR GO FOR A SINGULAR STATEMENT PIECE.*

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INTRODUCING NAPOLEON PERDIS' CLEANSER BARRE

BALM VOYAGE MOISTURE COMPLEX CLEANSER AND MAKEUP REMOVER AND REBIRTH OF VENUS SKIN RENEWAL CLEANSING OIL.

Cleansing is the most important first step in your skin care prep. These luxe cleansers boast natural ingredients to soothe, moisturize, and pamper tired skin–all while sweeping away makeup. Napoleon Perdis Balm Voyage Moisture Complex Cleanser and Makeup Remover helps slow down water loss from the skin's surface and hug hydration close. Rebirth of Venus Skin Renewal Cleansing Oil helps to minimize the appearance of wrinkles and pores while keeping skin looking flawless and glowing. Gently exfoliate and deep cleanse with Cleansing Muslin Cloths.

MAKEUP ACADEMY PRO TIP

Inspired by the 'adage' movements of ballerinas, massage cleanser into skin with slow, fluid, enfolding movements that are the epitome of grace - for a deep and relaxing cleanse.

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From top: Prada bags, $10,030, $10,030, and $2,890.

Inside outside

TWO is always better than one, especially in the form of *Prada's* violently *SWEET* shades of the season.

EDWARD URRUTIA
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SYDNEY
MIRANDA
EMPORIUM
CHAPEL ST
HIGHPOINT
BRISBANE
PERTH

TOPSHOP



Backstage at Hugo Boss.

THE MADE-TO-MEASURE HANDBAG

Jason Wu at Hugo Boss aims to please even the most discerning of his clients. A continuation of the German house's heritage in tailored menswear, its new personalised handbag, Boss Bespoke Bag, similarly offers a choice of textiles and colours – inspired by the luxury of bespoke suiting – and its fastening is taken from a cufflink's turn-lock design. Made in the Italian municipality of Scandicci, it takes up to eight weeks to create. The final option? Whether we'd like our initials ingrained on the back in a subtle ice gold or shiny palladium. It's the luxury of choice.



Céline shoes, $3,430.

***TWINKLE TOES** THE EPITOME OF CHIC IS A VINTAGE BROOCH CASUALLY THROWN ONTO A WOVEN HEEL. THANK YOU, PHOEBE.*



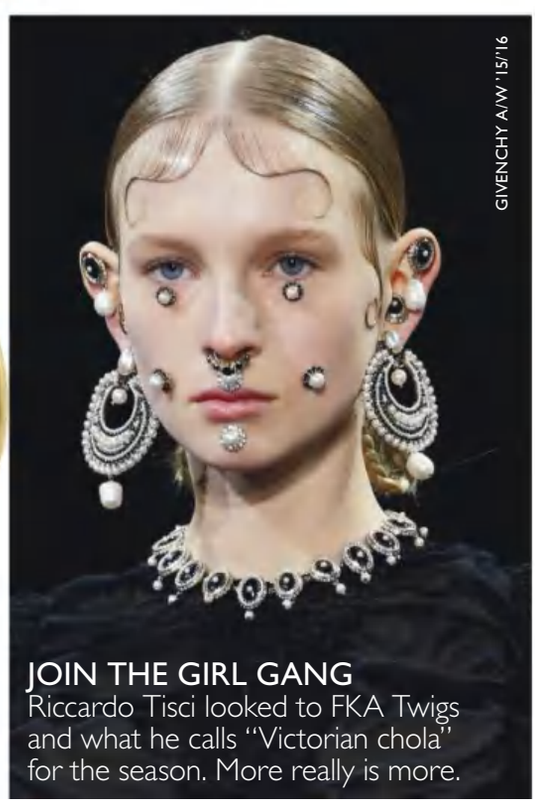
Chanel Fine Jewellery cuff, $26,600, from the Chanel boutiques.



Chanel Fine Jewellery ring, $4,550, from the Chanel boutiques.

HAVING A CRUSH

Engraved white or yellow gold to mimic the classic quilting, Coco Crush recalls bold, rounded 80s jewellery. Whether we double up the cuffs for impact or opt for a single ring, we want to wear these with everything.



JOIN THE GIRL GANG

Riccardo Tisci looked to FKA Twigs and what he calls "Victorian chola" for the season. More really is more.

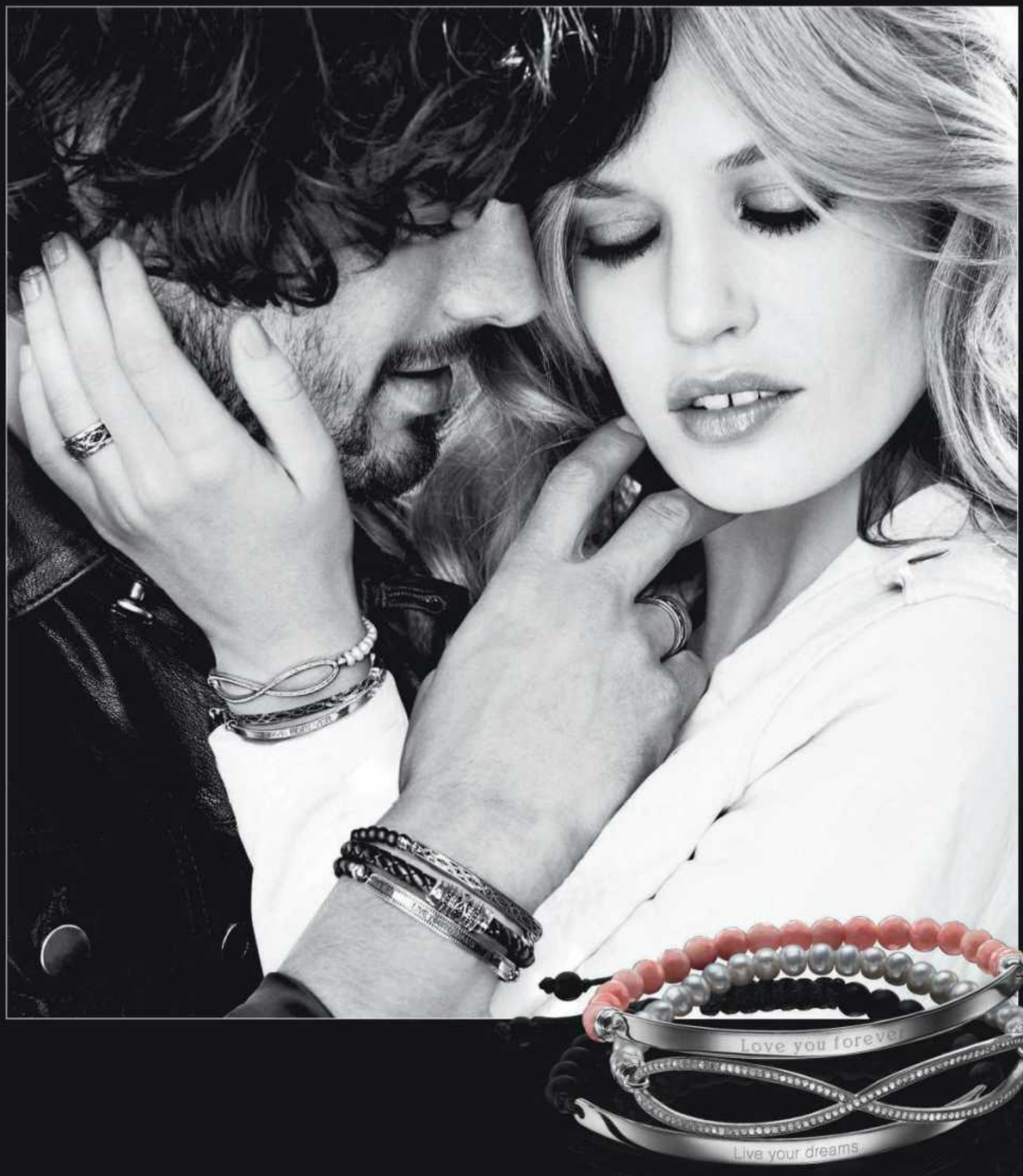






***MARY, MARY** THE SCHOLASTIC SHOE GETS AN UPDATE.*

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Bet your boots

Christopher Bailey takes us on a ride through the HEADY 1970s with blanket-stitched suede boots.

Burberry Prorsum boots, $3,195.

EDWARD URRUTIA
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LA PERLA


PRADA A/W '15/'16

HAND IN GLOVE
Elegant, long and skin-tight in the finest of leathers.

DRIES VAN NOTEN A/W '15/'16

MARC JACOBS A/W '15/'16

ALEXANDER McQUEEN A/W '15/'16


HERMÈS A/W '15/'16


LOUIS VUITTON A/W '15/'16


LANVIN A/W '15/'16

CENTREPIECE *ORGANIC FORMS TAKE PRIDE OF PLACE ON BIB NECKLACES.*


CHANEL A/W '15/'16

Chanel clutch bag, $13,940, from the Chanel boutiques.



DINING IN
With the Chanel show set in a cafe, the accessories riffed on dining tropes with clutches disguised as plates and menus.

IN THE CLEAR *PACO RABANNE COLLECTIONS IN THE 60S SUGGESTED WHAT WE'D WEAR IN THE FUTURE. OUR ANSWER? MOULDED HEELS IN TRANSPARENT PERSPEX, NATURALLY.*


MAISON MARGIELA A/W '15/'16

FENDI A/W '15/'16

ALEXANDER McQUEEN A/W '15/'16

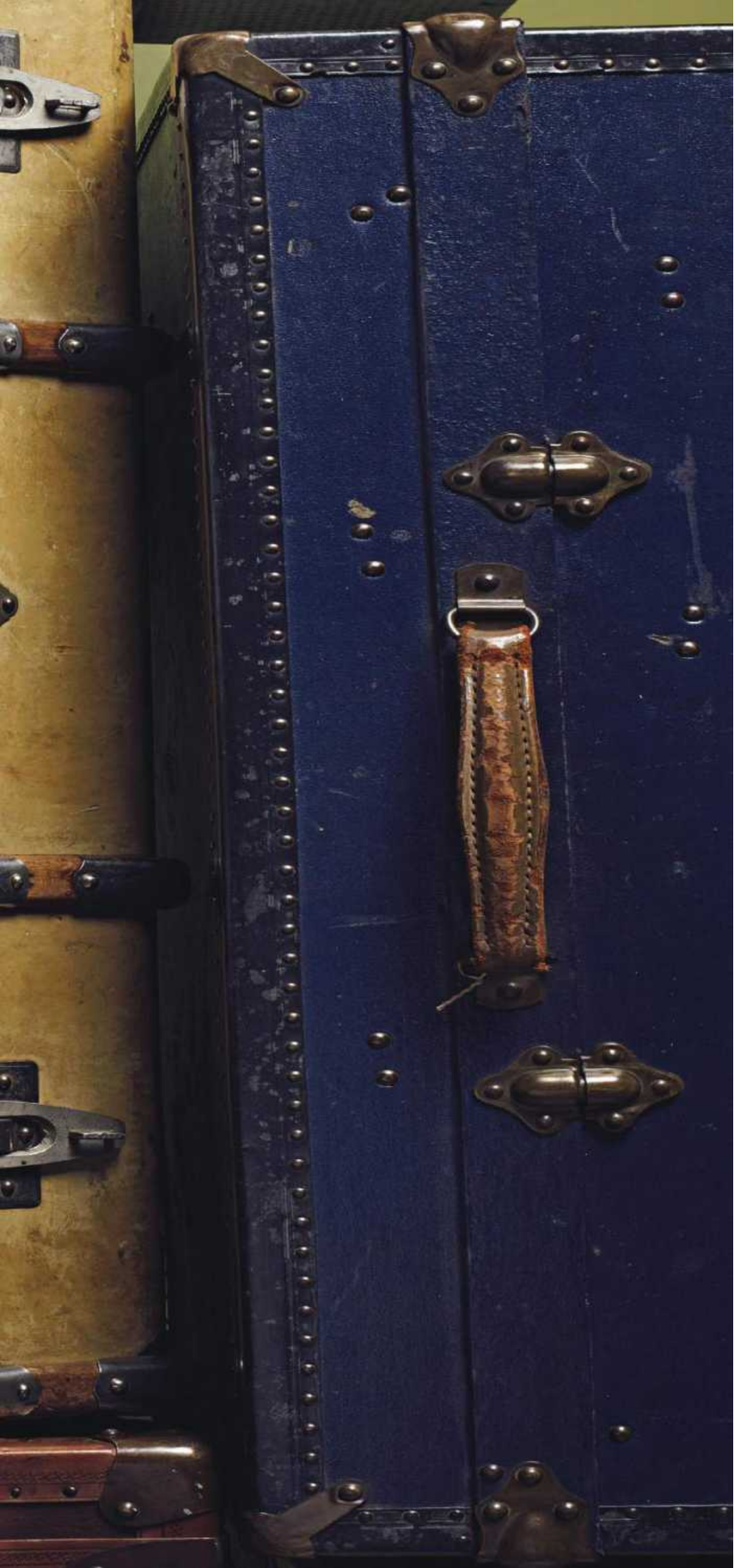
CHRISTIAN DIOR A/W '15/'16

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oroton.com



PHOTOGRAPH: BENJAMIN BOUCHET
STYLIST: CLAUDIA MATA. ADDITIONAL WORDS: ALICE BIRRELL
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Trunk show

Louis Vuitton's heritage trunks are REIMAGINED and resized in a *modern EVOLUTION.*

Nothing says "luxury travel" like Louis Vuitton's autumn/winter cases, including (left, from top) a remake of a 1930s classic, a flashy carryall with a metallic surface, and a monogrammed Epi leather number in a subtle rose-gold shade (the "TG" stands for Tamy Glauser, the model who toted it down the runway). The original jet-setters turned first to King Louis to solve all their transit needs. Of course, a king must evolve to keep his crown, and current master Nicolas Ghesquière has reimagined the heritage of the classic Boîte Flacons, a beauty case built to carry precious little things safely to their destinations. He's kept the diminutive size, galvanised edges and pristine locks, and added a futurist's patina in hyper-hued leather, geometric acrylic and a copper-finish texture. All this has the hallmarks of design genius: synthesising the past with a turn toward the future. Of course, with trunks this truncated, you might want to pack light.

From top: Louis Vuitton Promenade trunks, $17,800, $57,000 and $20,300, with vintage trunks stacked on their sides.

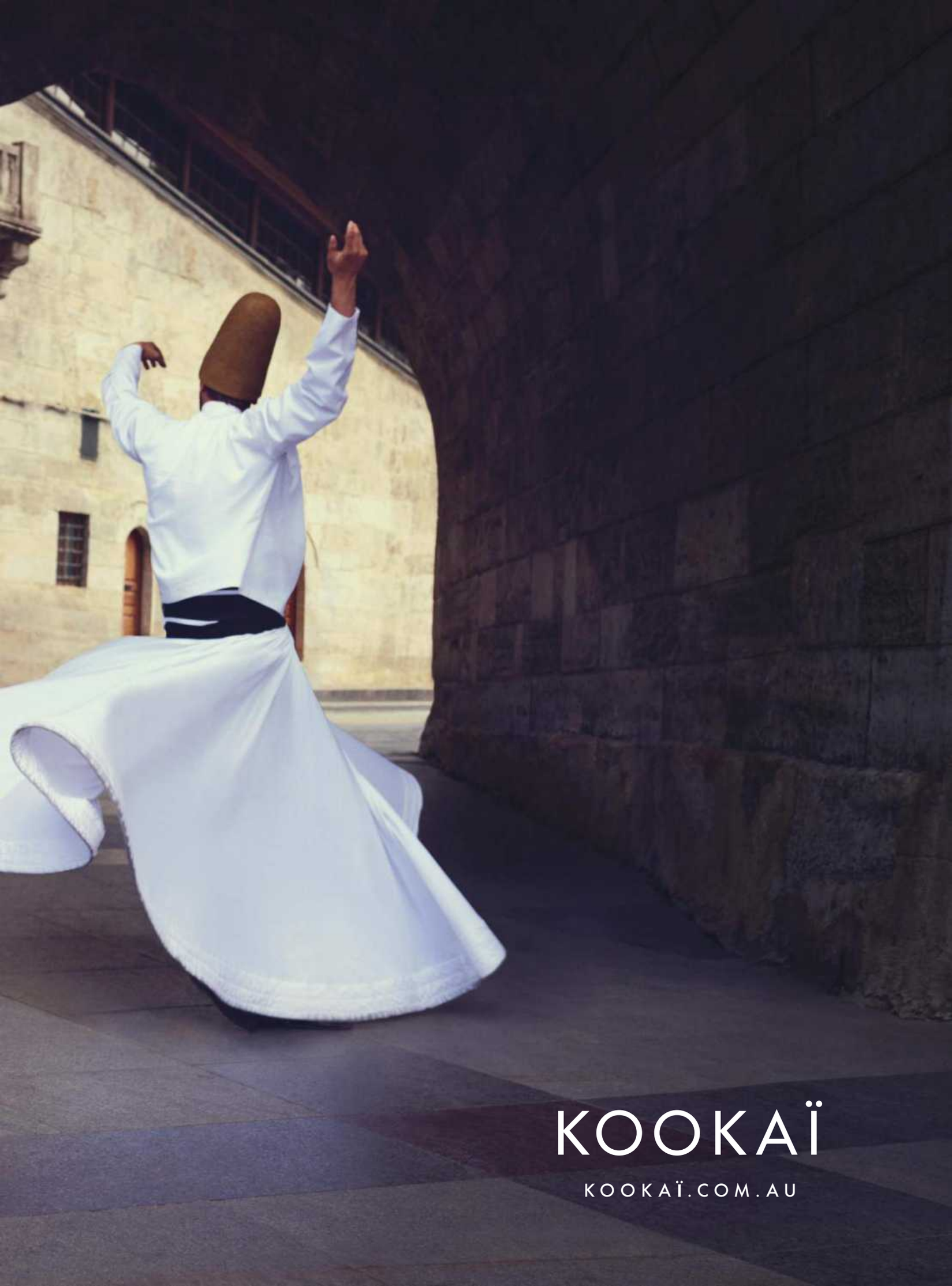


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You're invited

Join us for a night of luxury and be among the first to view the latest collection from jewellery brand Georg Jensen.

Vogue Australia editor-in-chief Edwina McCann, *Vogue Living* editor-in-chief Neale Whitaker and *WISH* magazine editor David Meagher invite you to an exclusive event to celebrate the launch of the latest collection from Danish jewellery brand Georg Jensen.

Two celebrations are set to take place; the first at Melbourne restaurant Cutler & Co. on Monday, August 31, 2015, and the second at Sydney institution Est. on Monday, September 7, 2015.

Guests will be treated to a preview of the new Georg Jensen collection along with a unique dining experience and a performance by the Australian Chamber Orchestra.

Cutler & Co. founder and chef Andrew McConnell will design a special menu for the Melbourne event, while Est. head chef Peter Doyle will create the menu for the Sydney event. Guests will receive the ticket price back in Georg Jensen gift vouchers* on the night. For full terms and conditions, visit www.moshtix.com.au.

*The voucher is redeemable in store only and cannot be used online, can only be used on full-price jewellery, only one voucher per transaction. Valid until November 7, 2015. Not to be used in conjunction with any other offer.

Melbourne event

When: Monday, August 31
6.30pm for a 7pm start
Where: Cutler & Co.
55–57 Gertrude Street, Fitzroy

Sydney event

When: Monday, September 7
6.30pm for a 7pm start
Where: Est.
Level 1, Establishment
252 George Street, Sydney CBD

Bookings

Cost: $220 per person, per event, including food and beverages
To book: call 1300 438 849 or visit www.moshtix.com.au

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ESTABLISHED 1904

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RICHARD TOGNETTI ARTISTIC DIRECTOR



TYRONE LEBON

Cha-Chung

The Brit MULTITASKER with a style all of her own makes her next *move*.

WORDS: ALICE BIRRELL

Alexa Chung is in the middle of a wardrobe purge. On the phone from New York, where it's late, she's simultaneously packing, reordering her closet and smoking a cigarette. "My apartment has too many clothes in it, as you can imagine, but really to the point where it's not funny." It's not unusual that a conversation with British-born-and-raised Chung will begin with clothes. "I'm naturally very interested in visuals, and it always comes back to clothes, even if I'm in an art gallery or ▸



Chung works on designs in the AG studios.

Clockwise from top left: Alexa Chung for AG pants, $340; blouse, $440, skirt, $560, and playsuit, $560..

something, I'm like: 'That would be an amazing jumper!'" she says. "I can't walk past shops without thinking: 'Why didn't they do something differently?'"

Having just finished designing her second collection with LA-based denim label AG, it is an awareness brands are more than eager to tap. After the first collection all but sold out, including one A-line button-front mini, a progenitor to the myriad versions that are everywhere right now, Chung expanded on the line of finely honed basics. The 60s- and 70s-inspired denim pieces – inflected with her trademark witty and distinctly English sense of the low-key – return, and have been complemented with ready-to-wear separates. Loose blouses in a dainty daisy print, a suede jacket and lace-up shorts in ink sit beside lightweight knits and wide-legged pants in deep mulberry corduroy.

"This [collection] seems like a spin-off series where everything is a bit wackier with some new personalities involved," explains Chung, citing the seductresses of Russ Meyer's cult movie *Faster, Pussycat! Kill! Kill!,* a "Joshua Tree girl gang" and Marianne Faithfull as starting points she melded with her own retro-tinged brand of youthfulness (and, thankfully, another rendition of that denim mini).

It's this idiosyncratic way of piecing things together that has helped Chung develop a style that is referenced and replicated almost to the point of obsession. For the former model, it gathered momentum after she got a job hosting the British TV show *Popworld*. "I didn't want to be this model idiot who just landed this job. I wanted to be heard and I think I did that through clothes." Chung would use her modest wardrobe budget from the station to mix high-end pieces with chain store finds in boyish ensembles that she said she chose to differentiate herself, a habit and look that's stuck. When presented with an opportunity to interview Karl Lagerfeld, he was so impressed with her musical knowledge that he took her on as a Chanel ambassador and her fate in fashion was sealed.

"I WANTED TO BE HEARD AND I THINK I DID THAT THROUGH CLOTHES"

Whether it's presenting, designing or writing – she penned a column for the *Independent*, writes for British *Vogue* and authored her own ironically titled book *It* in 2013 – Chung is careful about what she takes on, conscious of that hard-to-shake It-girl tag (the implication being she does little but exude cool). "I recently did the *Great British Bake Off*, for this comic relief thing in England, and I didn't realise I hadn't been on television for a long time. People were like: 'Oh, haha, you're funny!' and I'm like: 'Did you think I'm just good at pouting?'"

When talking about herself Chung is unflinchingly wry. It's clear she hears and reads criticism and toggles between diplomacy and frustration about the need to put a name to what she does. Ultimately, she puts it down to people's need to understand things quickly. "The last year and a half I was doing *Fuse News,* which was literally a nine-to-five television job, then trying to fly out to design collections and doing photo shoots … or developing my eyeliner. Then, to read those comments was a bit more annoying because I was like: 'Are you fucking kidding me? I've been up since all hours doing all those things, [only] one of which you might do,'" she says of negative comments posted on her Instagram before quickly adding: "I don't want to complain about it because I definitely have a fun time. I can't forget that that's a luxury."

For someone who could be credited with introducing English style to non-Britons the world over (hands up if you discovered Barbour or Hunter via Chung), it's the grounded self-awareness (and possibly those feline eyes and never-ending legs) that continues to captivate. "I don't think fashion has to be that haughty, intellectual, untouchable zone," she says. For now, with plans to launch her own line in the future, Chung is letting her inner circle keep the balance. "My friends still find it funny. I will walk in the room and they go: 'Here she is, style icon Alexa Chung', because I'll be wearing my navy blue jumper and Ugg boots. I'll be cooking dinner for them in my house in London and they'll be like: 'Woah, next season's looking cool, Chung!'" ■

TYRONE LEBON
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MARC JACOBS A/W '15/'16

Marc for life

He climbed fast, fell hard but ASCENDED again. *MARC JACOBS* remains one of the world's *most influential* designers.

WORDS: LYNN YAEGER

On February 19, 2015, the last night of New York fashion week, Marc Jacobs took over the Park Avenue Armory. The walls were draped with handpainted scarlet canvases, an homage to Diana Vreeland's famous living room, and the models wore breathtaking sequin columns, embellished snakeskin coats and floor-sweeping pleated skirts. Backstage after the show, the designer explained how Vreeland's fierce dedication to the universe of style inspired him. "I felt like that's what fashion is, that complete addiction, obsession, that I've-got-to-have-it need until I basically wouldn't be caught dead in it," he said, as the houselights came on and the crowd streamed out of the circa-1880 building. ▸

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Marc Jacobs





Looks from the autumn/ winter '15/'16 collection.



"SHE WOULD TELL PEOPLE: 'MY GRANDSON IS GOING TO BE THE NEXT CALVIN KLEIN'"

Jacobs's show took place within walking distance of the Upper West Side neighbourhood where he grew up. His early home life was troubled, but his grandmother provided solid support. "My grandmother was amazing. She completely believed in me and was very encouraging," he recalled. "She would go to the supermarket or the butcher or wherever and tell people: 'My grandson is going to be the next Calvin Klein.'"

The budding Calvin Klein attended the High School of Art and Design and studied at the Parsons New School for Design; he was still a schoolboy when he got his first job in fashion, in the stockroom of Charivari, the legendary Manhattan avant-garde boutique. In 1986, he held his first show under the Marc Jacobs name; one year later, he was the youngest designer to win the Council of Fashion Designers of America's Perry Ellis Award for New Fashion Talent.

"I love to take things that are everyday and comforting and make them into the most luxurious things in the world," Jacobs once said, and this mission was apparent from his earliest collections – remember those fabulous waffle-weave undershirts rendered in cashmere?

Of course, like any fledgling designer, he had his spectacular ups and downs. In 1988, he and his business partner Robert Duffy joined the women's design unit of Perry Ellis as vice-president and president. The honeymoon didn't last long: in 1992, Jacobs launched his notorious grunge collection, a spectacular celebration based on the "grungy" street styles being made famous by Kurt Cobain and his dirty friends – plaid shirts, thrift-shop dresses and so on. Jacobs took these charity shop finds, re-thought them, then remade them in the finest fabrics. Alas, this early foray into high-low, before the term was invented, was reviled by critics and lead swiftly to the designer's dismissal from Perry Ellis.

Oh, but he who laughs last laughs best; what appeared to be his undoing has become a seminal moment in the history of fashion, a touchstone these many years later. Just look at Gucci's new ▸

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TIMELINE A montage of Marc Jacobs designs from the 90s to now.

designer, Alessandro Michele, if you want to see high-low street style, funky babes in spectacles and satiny sweatshirts! So profound are the waves still emanating from this collection that the critic Cathy Horyn, who panned the clothes at the time, was moved earlier this year to write an apologia for her hasty harshness. Looking back decades later at this turning point in his career, Jacobs said: "It was probably the most liberating thing. Because it was when I honestly felt like I couldn't stop designing because I was genuinely so inspired by the music that was going on, the photography that was going on, new girls, this idea of beauty in imperfection … I loved that it represented a newness."

And when you take a moment to consider it, he is completely right: the entire grunge affair is emblematic of Jacob's dazzling talents. When he arrived at Louis Vuitton in 1997, then an old-line handbag and luggage house with no fashion line, it was like an all-American firecracker exploding in the middle of the Champs-Élysées. Think back on the wild audacity it took to reinvent those classic monogram handbags – splashing a Speedy with Stephen Sprouse graffiti (why didn't I buy this?! Why?), spearheading the Murakami collaboration, with those enchanting smiley flowers; introducing those Richard Price wacky art project purses.

"PEOPLE DON'T KNOW WHAT THEY WANT. THEY JUST KNOW WHEN THEY SEE IT"

I am not one of those who gasp and cry at fashion shows. (I have a short attention span; I'm cynical; I am jaded.) But in March 2012, when a locomotive steamed into the Carrée du Louvre and the models emerged, dressed as if for Ascot Opening Day, I saw stars, and by that I don't mean just Catherine Deneuve and Sarah Jessica Parker in the audience. "One thing that is exciting about fashion is the surprise element," Jacobs once said, and wow, was he ever right. "People don't know what they want. They just know when they see it."

And, of course, he doesn't just talk the talk. After he started working out and became happier with his own physique he became a notoriously surprising dresser in his own right. "I think when I started to get in shape and spend time at the gym, I could be better to other people and be better to myself and get back to loving fashion and experience it myself. I started to wear kilts and lace dresses."

Or maybe not so surprising! Jacobs has always celebrated extreme individuality; eccentricity fascinates him. "I love expression and anything awkward and imperfect, because that's natural and that's real."

This enthusiasm for "realness" and a complete disregard for the age of his various idols has meant that in his print campaigns Jacobs has featured everyone from Dakota Fanning (in a controversial spread for the perfume Oh, Lola!) to a high-fashion goth Miley Cyrus to an almost impossibly sultry Jessica Lange for a Marc Jacobs beauty shot. Most recently, he has tapped his idol Cher as the latest face of the brand. In fact, that superstar was his date for the last Met ball, and she looked smashing in the sequin-scaled, bubble-detailed gown customised for her from Jacobs's autumn/winter '15/'16 collection.

"Other boys were out fascinated by other things," he told the *New York Times*, right before leaving for the party of the year with his rock star date. "I was like, no, I would really much rather see what Cher's wearing this week."

The spirit of that boy, parked in front of the TV at Grandma's house, equally entranced by glamour and realness, lives on in Jacobs, though he is now 52 years old. (You wouldn't know it from a look at him in that lace dress!)

Jacobs left Vuitton in 2013; his business has gone through some changes lately, but one thing remains constant: the Marc Jacobs twice-yearly collection is always the king of New York fashion week, the show that is the lodestar of the American season. Whatever he does next, we know that he will bring his trademark originality and vitality to the endeavour. As he puts it, "Whether it's an $11 flip-flop or a $2 key ring or a $2,000 dress, they're all done with integrity. They're all done with a design sense."

On the other hand, he also understands that sometimes you just have to throw sense out the window. "I think there is something about luxury; it's not something people need, but it's what they want," he once said, musing on the reasons we love what we love, and buy what we buy. "It really pulls at their heart." ■

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Rebecca Judd's choice

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Market values

The work of a *top fashion buyer* affords a certain *knowledge* set. TENEILLE FERGUSON shares her *wardrobe* secrets.

WORDS: ALICE BIRRELL



Fashion buyer Teneille Ferguson wears a Christopher Kane jacket, and pants.

As the senior buyer for international and Australian designers at Myer, Teneille Ferguson has finessed the process of creating a wardrobe, whittling down the core lessons from the field that work on a personal scale. Here, she passes on her wisdom.

INVESTMENT VERSUS TREND

Working as a buyer of men's denim at David Jones when she started taught Ferguson how to take her own emotion out of the equation. Moving to womenswear at House of Fraser in London, she learnt a smart buy is an investment. "Now I'm getting older it's about buying some hero pieces and having fewer of them, rather than having lots of disposable pieces," she says. "I still like to play with the trends but I won't invest in the trend piece."

DRESSING THE PART

Meetings with designers and fellow buyers in Milan and Paris have taught Ferguson to dress for your role. "I think it's always important to wear heels when you're in my job. That definitely helps portray the message that you're trying to get across and how you want the business to be considered." Aquazzura and Proenza Schouler booties and Prada pumps are among Ferguson's staples.

STICKING TO A VISION

Buying under pressure in Paris showrooms has helped her zero in on what she wants. "There are about 30 other people from all over the world in one room and there's only one sample and [sometimes] you aren't allowed to touch it, so you have to put the buy together visually." Envisaging all options together and then choosing what she needs is a universal wardrobe lesson.

RESEARCH AND (PERSONAL) DEVELOPMENT

Ferguson turns her analytical side to her wardrobe, going online to make informed purchases. "I always read all the size and fit details and reviews online; I need to know everything about my future purchase." She also shops alone. "Particularly if you're on a mission and have a tight timeframe … It's a very strategic approach."

THE NEXT BIG THINGS

Selecting labels like Aje, A.L.C. and Aquazzura, which are all new to the Myer line-up, requires an appetite for the next and an ability to see originality. "They need to have their own handwriting and their own design principles," says Ferguson of how to spot the next big thing. "It needs to have a point of difference." ■

BUYER'S CHOICE
DANIEL AVAKIAN

The Australian designer, who's worked under Giles Deacon and Alexander McQueen, is joining Myer after his label's uncomplicated take on Australian style caught Ferguson's eye. "It's important to foster young designers and give them something to grow into," says the buyer. Avakian favours straightforward, embellishment-free pieces in fabrics such as silk and leather.



DANIEL AVAKIAN S/S '15

STYLIST: PHILIPPA MORONEY HAIR: JULIE PROVIS
MAKE-UP: KYLIE O'TOOLE PHOTOGRAPHS: LUCAS DAWSON | JUSTIN RIDLER

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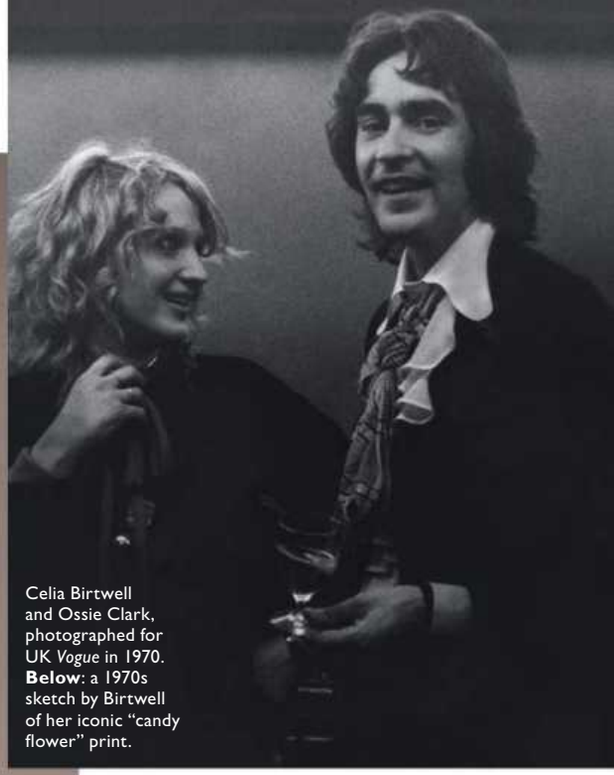
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An Ossie Clark printed evening gown with gathered bodice, from 1973.



Celia Birtwell and Ossie Clark, photographed for UK *Vogue* in 1970. **Below**: a 1970s sketch by Birtwell of her iconic "candy flower" print.



A stitch in time

When *CLOTHES DESIGNER Ossie Clark* met TEXTILE DESIGNER *Celia Birtwell*, fashion sparks flew. She explains why she's auctioned her collection of his pieces.

WORDS: SARAH HARRIS

Auctioneer Kerry Taylor might deal in vintage but she isn't backwards in coming forwards. When textile designer Celia Birtwell telephoned her with the idea of auctioning off her personal collection of pieces by fashion designer Ossie Clark, Taylor promptly whizzed over to Birtwell's London home and bundled the lot into the back of her car right there and then. "There were boxes upon boxes, everything beautifully wrapped in tissue," recalls Taylor, looking over at the rails in her Bermondsey offices, where the clothes now hang in zippered clear plastic covers on padded coathangers. "It was just so incredible going through it all; finding pieces that you've seen immortalised in the pages of *Vogue* or even painted by David Hockney."

Birtwell, Clark and Hockney formed a creative trio that blazed through London's bohemian 60s and 70s scenes: her pioneering-spirited floral and Moroccan-tile prints; Clark with his all-flattering fashion designs; and Hockney capturing the mood on canvas. Their heyday was decades ago, so why did the print designer decide to sell off her precious, memory-filled archive? "Well, I'm not getting any younger," says Birtwell, laughing. "Besides," she continues, "there's nothing worse than trying to squeeze yourself into something that you wore when you were in your 20s." She pauses, before the conversation takes on a more serious note: "I loved wearing his clothes, and I loved the comments I received over the years when I wore them – it's quite emotional for me."

Birtwell met Clark in Manchester via a mutual friend – he wore winklepickers, ▸

PHOTOGRAPHS: ANNETTE GREEN, BARRY LATEGAN, DAVID MONTGOMERY
SKETCHES: COURTESY OF CELIA BIRTWELL



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she recalls – and a friendship was struck up immediately. Her mother was a seamstress, and Clark would often visit her at home at weekends to learn technical skills. "I think my mother felt quite sorry for him – he came from a big family and I think he liked coming home with me to visit mine." They met again in London and remained friends for a long time before a love affair blossomed – they moved into a flat together in Notting Hill and were married for five years. "I couldn't have worked with anyone better than him," she says. "The whole point of this auction is to show how wonderful he was, what a brilliant cutter he was, and so unique in every sense of the word. No-one can make clothes like he did."

Many of the pieces haven't seen the light of day since 2003, when London's Victoria & Albert Museum staged a retrospective exhibition of Ossie Clark and Celia Birtwell's work. Since then, Birtwell has stored everything in her attic. "I feel that it's the right time to do something like this. I did think about giving it all to my grandchildren for them to wear to parties – they would look absolutely wonderful – but the more fragile pieces aren't very strong anymore."

"THEY'RE NOT JUST GREAT OSSIE CLARKS, THEY ARE CELIA'S OSSIE CLARKS, AND SHE HAD THE PICK OF THE CROP"

The pieces in her collection were estimated to sell for between $400 and $12,500, but many went for much higher. They range from one of Clark's earliest pop-art-influenced mini-dresses (which he designed just after graduating from the Royal College of Art in 1965) through to a spiky black leather biker-girl ensemble made just before his death in 1996, as well as the fluttering, romantic, bias-cut creations of the late 60s and 70s decorated in Birtwell's colourful prints. "Many of these clothes are one-offs – by him, for her. They're not just great Ossie Clarks, they are Celia's Ossie Clarks, and she had the pick of the crop," says Taylor. Other pieces speak volumes about the era, such as a billowing white gown. "Celia told me she wore it when she was pregnant. Then I wrote the condition report and typed: two cigarette burns," Taylor says with a laugh. "How times have changed!"

But without doubt, by far the most recognisable piece is the designer's iconic black and red moss-crêpe Heavenly Twins dress, which Birtwell wore for the portrait of herself and Ossie Clark with their white cat, painted by David Hockney in 1970 and entitled *Mr and Mrs Clark and Percy*. "That was the only one I was apprehensive about letting go," admits Birtwell. "I really want that piece to go to a museum."

"It's important to Celia and me that these pieces are bought to be enjoyed," Taylor says, "whether the winning bidder is a museum or a private collector – there's nothing worse than allowing these clothes to remain boxed in an attic for no-one to admire." While both private collectors and museums did bid at the auction, it was a museum that secured the black and red piece for more than $18,000.

As much as this is all steeped in history, Birtwell is investing in her family's future, too: the money raised from the auction is to be divided between her six grandchildren, aged nine to 15. "They're all very different," she smiles, "but I think the older you get, the younger generation become more enchanting than ever." ■



A stippled pointilliste dress from 1975.



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Billowing bohemia from 1969.



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Small talk

Joan Smalls is a model at the TOP of her game. She tells of how *HARD* she played to get there and why it's *important* to do it your way.

WORDS: ALICE BIRRELL

The story goes that Joan Smalls, a hitherto unknown 19-year-old Puerto Rican model, left her coastal hometown of Hatillo, travelled to New York to begin her career and faced a disheartening cycle of go-sees and rejections. In reality, Smalls was quickly signed to Elite Model Management and was working six to seven days a week as a successful commercial model; she just hadn't crashed the high fashion scene yet, although it was always part of her plan.

"I was always busy but felt I wanted more out of my career," says Smalls. "Moving to a big city, you come with a suitcase full of dreams and you want to make sure that you make the most of it … if I fell flat on my face, well at least I tried." Determined to cut her own path, Smalls booked a plane ticket to Paris, paying her own fare, to meet Givenchy creative director Riccardo Tisci. She came away with a career-defining about-turn and a friend for life. "He was the one who gave me that fighting chance for people to see me in a different light," recalls Smalls of the moment Tisci booked her as an exclusive for the house's spring/summer '10 couture show. "We created a bond and it feels like our own gang. He has met my parents!"

The gang Smalls speaks of (and occasionally hashtags #GGang on Instagram) includes fellow models Lara Stone and Mariacarla Boscono, Kanye West and others from the fashion firmament, all friends and testament to Smalls's rise as a model. Two years after the Givenchy exclusive she was named by *Forbes* as one of the world's highest-paid models, appeared in campaigns for Gucci, Fendi and Chanel, and secured a blue-chip contract as the face of Esteé Lauder: the first Latina model to do so. Now she's fronting the campaign for David Jones's latest in-house line, Studio.W, yet another indicator of her global reach.



Joan Smalls in the Studio.W campaign. **Above**: model style on and off the red carpet.

As for the physique that attracts such lofty employers, she's a chameleonic marvel. She can walk the Victoria's Secret show with just the right amount of allure and coy sweetness, then switch it up with a bodysuit and leather *cuissardes* to slink smoothly down the Givenchy runway.

Despite all this, rejection is still a reality. An advocate for diversity on the runway, she has faced discrimination for not having "the right aesthetic" and is sometimes told she is too successful, too recognisable, for some jobs. "I try to be fair with other people's opinions but at the same time if you become a success you should always be celebrated and be a part of the industry that made you, and it kind of hurts."

Luckily Smalls has a support network. "I talk to my mother every day. We're always texting or FaceTiming," she says. She also knows the power of autonomy and how social media gives models unprecedented self-determination. "It's a platform because you can speak for yourself. "It gives you that fighting chance against a celebrity [for a job] because people know your name more and your status grows."

She matches this with physical strength, which she's worked on since being diagnosed with scoliosis at 14. She works out every day, doing Thai kickboxing or with her personal trainer. "I don't like a damsel in distress, and I don't want to be one either," she quips. Her biggest backer, though, will always be herself. "People who tend to doubt others; I love it. I love being able to say: 'See, I told you so! It can be done.'" ■

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New flame

Driven, *FOCUSED* and *poised* for the future, Kyly Clarke lights a new path.

WORDS: ALICE BIRRELL

Kyly Clarke, here with her new range of Lyfestyled candles, wears a Bally suit. Lanvin shoes. Her own jewellery.

Given the choice, a lot of Australian women would choose to be Kyly Clarke. She travels frequently, attends award ceremonies and events, and has an extensive wardrobe of clothes by Australian designers, some of whom she is close to (Alex Perry custom-made her dress for her wedding in 2012).

What many might not realise is that all this comes with an intense amount of scrutiny, in part because she is married to Australian cricket captain Michael Clarke. If constant questions about it bother her, she doesn't let on. "Certain things come with the territory," she says. "I think it's funny when I get asked: 'What's it like being Michael's wife?' I laugh, because I think it's the same as any other wife."

After launching the blog Lyfestyled late last year, she has now debuted a collection of candles under the same name. Inspired by her travels, the soy candles are all handmade in Australia. "I wanted a business that I could enjoy until I'm 70," she says. That meant studying fragrances with an international perfumer and sourcing natural ingredients from all over the world. The 11 scents are rich and varied, including fragrances like sambac jasmine, Egyptian rose, amber resin and the berry-like perfume of the poisonous belladonna plant.

As she steps increasingly into the spotlight, she is emerging with a style that has evolved and matured. "I've always prided myself on what I wear and I've got that from my mother. She's always made sure that she looked good," she says. "As you go from a girl to a woman your body changes so you change with it, whether that means you're more conservative or more showy." For Clarke it means tailored pieces for day, with Céline boots or simple black Jimmy Choo pumps. For the red carpet she calls on local designers such as Alex Perry and Steven Khalil for gowns, along with pieces from Camilla and Marc and Dion Lee.

Clarke can expect media attention to increase, particularly since the couple announced recently they are expecting their first child. "Michael and I are thrilled … we couldn't be happier and are so excited to embark on this new chapter in our lives," she says, although she will stick to her policy of not reading all the press. "I don't bother too much because a lot of things are water off a duck's back. The only pressure you put on yourself is what you put on you." For Clarke that means being future-focused. "I like to be driven; I like to have a goal to wake up to." ■

STYLIST: PHILIPPA MORONEY. PHOTOGRAPH: HUGH STEWART
HAIR: GAVIN ANESBURY. MAKE-UP: CHARLIE KIELTY. DETAILS LAST PAGES



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Anthony Lister's portrait of Kym Ellery as a work in progress.



The completed artwork, *Kym Ellery with Fox*.

THE PORTRAIT PRIZE

Anatomy of an Archibald

Two of Australia's *MOST SUCCESSFUL* creatives met to create an entry in this year's ARCHIBALD PRIZE and in the process discovered a strong *mutual admiration*.

WORDS: SOPHIE TEDMANSON

Anthony Lister had never met Kym Ellery until she sat for him for what would become his entry in this year's Archibald Prize. But as the portrait *Kym Ellery with Fox* took shape, the pair bonded over Australian history and mutual friends.

Vogue: Anthony, why did you choose Kym Ellery as your subject?

Anthony Lister: "Because she is very talented and beautiful."

Vogue: Kym, why did you agree to be painted by Anthony Lister for the portrait?

Kym Ellery: "The Archibald is Australia's most distinguished portraiture prize. I was extremely honoured when Anthony asked me to sit for him, as I have a deep respect for Australian art and the Archibald. I also thought it would be interesting to see his interpretation of me from the sitting."

Vogue: Did you know each other before? When did you first meet?

KE: "We met at the sitting. I knew of Anthony's work prior to being asked to sit, so I was excited to finally meet him."

Vogue: How many sittings did you do?

AL: "The sitting happened in one session. It takes a couple of hours."

KE: "Anthony was super-relaxed on the day. I arrived at his studio and a dear friend of mine also happened to be at his studio, so I was quickly at ease. Anthony asked me to just chill out on different chairs reading books as he sketched. We spoke about some dark Australian history; I really enjoyed the process and his company. At the end of the sitting Anthony kindly gave me a book of his work and wrote me a note in the front. I will treasure it forever."

Vogue: Anthony, why did you depict Kym like this? Did you choose what she wore or did you, and how important was that?

AL: "No, she chose her own wardrobe. The fox fur was definitely an attractive feature for me."

KE: "Anthony didn't bring it up prior to the sitting, so I felt perhaps he wanted me to come in whatever I felt. I wore a cashmere knit, jeans and a red fur."

Vogue: Anthony, how did this entry compare to when you painted Chopper Read for the Archibald in 2006?

AL: "Well, I didn't find myself in the passenger seat of a car smashing into parked cars around Collingwood, that's for sure."

Vogue: Anthony, how does painting for the Archibald compare to your other work?

AL: "It is a lot of pressure when I'm painting for a specific prize, especially one of such high prestige."

Vogue: Kym, what do you think of the finished product?

KE: "It's awesome. I love the colours, composition and the expression that he captured on my face."

Vogue: Anthony, can we ask what are you working on now?

AL: "A solo exhibition of paintings and sculptures titled *Low Life Street Cred* for New Image Art Gallery in LA."

Vogue: Kym, what is your favourite form of art, apart from fashion?

KE: "I love many media in visual art. Sculpture, mixed media, paint, and I also love it when textiles are used for visual art, especially the work of Tracey Emin and Ben Barretto."

Vogue: Kym, does art inspire your designs?

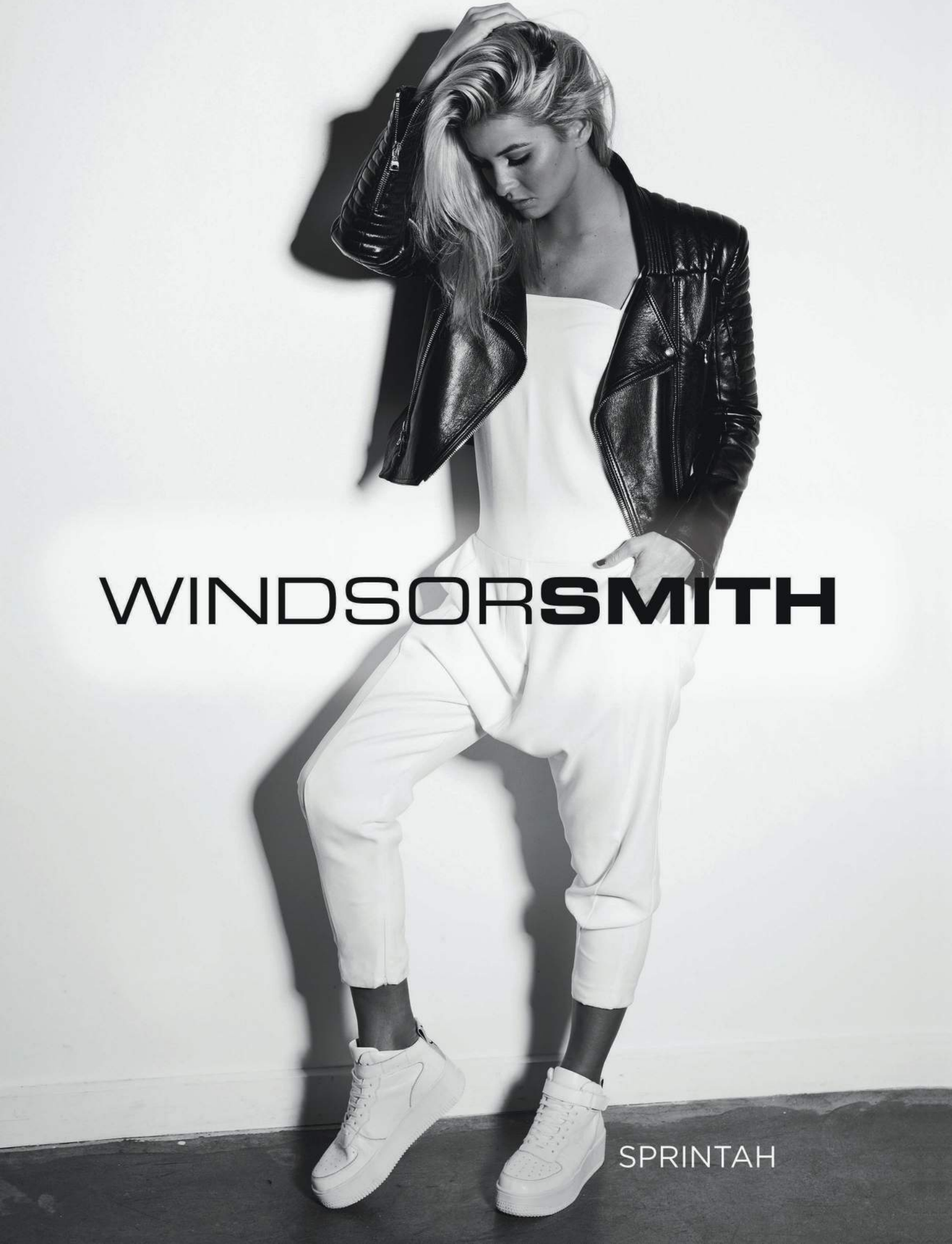
KE: "Always. I constantly reference art works as the starting point of inspiration for my collections."

Vogue: Describe the correlation between fashion and art. Do you think it's important?

AL: "It is tricky for me to wrap my head around fashion in general. I think it is mainly because the fundamental properties of what is considered fashionable change so dramatically over short periods of time. It is unlike fine art in that regard, I feel."

KE: "That is a tough question. Fashion is functional; it's where art, commerce and functionality fuse. I'm constantly inspired by art and without it I would feel incomplete. Although this is not how I feel about life, I love this quote: 'Art is our only salvation from the horror of existence.'" ■

The 2015 Archibald Prize runs until September 27 at the Art Gallery of New South Wales. Go to www.artgallery.nsw.gov.au.


WINDSORSMITH
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THE ART FAIR

Modern love

Whether you're a *SERIOUS COLLECTOR*, *occasional buyer* or gallery-hopper, no LOVER of modern Australasian ART would want to miss this year's *Sydney Contemporary*.

WORDS: SOPHIE TEDMANSON

When Gwyneth Paltrow strolled through Hong Kong Art Basel incognito in March, she stopped at one of the most popular booths at the fair: the Australian gallery Sullivan+Strumpf. She took out her smartphone and, like the hundreds of other art enthusiasts before her, snapped a couple of photos of the star attraction – Sam Jinks's hyper-real sculptures – before moving on to peruse other works.

The star is on trend; Australian contemporary art is having a moment, as is the contemporary art fair. This month, Sydney Contemporary – the biennial Australasian showcase that includes art for sale from established and emerging artists, guest speakers and a pop-up restaurant – returns to Carriageworks.

For Ursula Sullivan of Sullivan+Strumpf, which will also be exhibiting at Sydney Contemporary, the art fair is a fun way to trade art for all different types of buyers.

"That's why art fairs are so wonderful: they can give you so much for a lot of different tastes, but still be at that high level of quality," she says. "And it's fun … especially for Sydney, because we've not really had an art fair like this before."

After the success of 2013's inaugural Sydney Contemporary, which attracted ▸



Fools Camp by Oliver Watts.



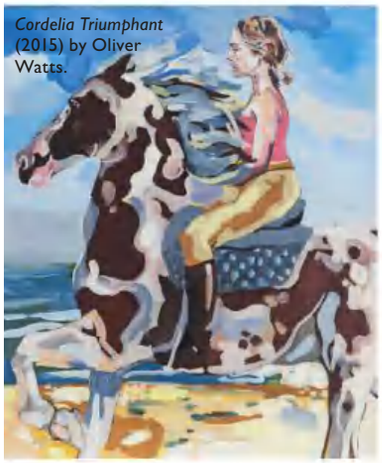
Veiled Spectrum #3 by John Young.



Just Hanging Around (2013) by Lucienne Rickard.



A Curious Pride & Other Wonders (2014) by Kate Bergin.



Cordelia Triumphant (2015) by Oliver Watts.



Our Island Our Home (2015) by Chloe Vallance.

IMAGES COURTESY OF THE ARTISTS AND GALLERIES

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Corynthe



Floret (2014) by Natasha Bieniek.

more than 28,000 visitors, the fair has grown this year to include 90 leading galleries from around the Pacific, including Pearl Lam, one of Asia's biggest and most influential gallerists, for the first time.

"Pearl Lam Galleries encourages and supports cross-cultural dialogue, therefore it is a natural step for us to look further into the Asia-Pacific region," Lam says. "Australia is an important area for us and we are excited by the international level of artists over there." She adds: "It is an interesting time to be working in Australia. There is no longer such a barrier between collecting art from Asia and the West, and Australia's interaction with the international art scene has grown."

Tim Etchells, director of Art Fairs Australia, who created Sydney Contemporary and has long been involved with London fashion week, says Sydney Contemporary differs from the Melbourne Art Fair (which is held on alternate years in the Royal Exhibition Building) because the industrial precinct of Carriageworks enables the fair to be "a bit like an arts campus for four days".

Etchells describes the core audience of a typical art fair as like a pyramid: serious collectors at the top end (represented in Australia by around 700 "true collectors"); followed by art buyers: wealthy individuals who will buy art on an occasional basis, either for decorative reasons or simply because they like it; then the general public who just love coming to an art fair and may be tempted to buy an affordable print or works on paper. An average spend among art buyers at Sydney Contemporary ranges from $20,000 to $50,000, says Etchells.

"All three elements are keen, but the art buyer tier is very strong in Sydney," he says. "I think because there's a bit of disposable cash, and … a strong community that is into fashion, food and art. They are not necessarily high-end collectors, but they like art and like the experience of buying art in an art fair as opposed to a gallery."

> "AUSTRALIA'S INTERACTION WITH THE INTERNATIONAL ART SCENE HAS GROWN"

For first-time art buyers, Etchells recommends investing in local artists, naming McLean Edwards, Andrew Taylor and Tim Storrier among his favourites.

"I would thoroughly recommend people look at that; it's great to understand a bit about the artist, who they are, where they trained, because Australia has … some really clever artists."

"I've always been very keen on Australian art," he adds. "I've bought many pieces over the years and had it shipped all over the world. I love the colour, I love the variation.

"I think it's tough on a global scene because there's so much art now coming from all over the world, particularly from Asia, so it's a competitive marketplace, but I think Australian art offers good value."

Sydney Contemporary is on September 10–13. Go to www.sydneycontemporary.com.au.



Uneasy Peace (2014) by Karen Black.

THE INTERNATIONAL BASEL

Maison Ruinart, the French champagne house, has had an association with contemporary art since 1895, when it commissioned a poster by then-unknown artist Alphonse Mucha, who went on to become a leader of the art nouveau style.

"The Ruinart family has had a long dynasty of art collectors … the family has asked artists to dedicate work to promote [the champagne]," says international communications director Jean-Christophe Laizeau. This year the Ruinart house has championed such artists as Hubert Le Gall of France, whose glass sculptures depicting the 12-month growth cycle of a grapevine were shown at Ruinart's stall at Hong Kong Art Basel in March.

Ruinart's exhibition stall at this year's Sydney Contemporary will show works by Israeli artist Gideon Rubin, whose faceless oil-paint portraits (below) represent members of the Ruinart family dating from the 17th century to today.





A Murano glass work by Hubert Le Gall, part of a collaboration with Ruinart.

IMAGES COURTESY OF THE ARTISTS AND GALLERIES CHAMPAGNE RUINART



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Beyond-the-Walls is a travelling version of the inaugural exhibition on Frank Gehry's Fondation Louis Vuitton building.

THE LUXURY FONDATION

House rules

A *FASHION HOUSE* honours the *architect* of its art museum with an exhibition in BEIJING.

He is the world-renowned architect behind the extraordinary curvaceous Fondation Louis Vuitton in Paris, so it seems only fitting that Frank Gehry is the subject of the first international exhibition by the luxury house's art museum.

The Fondation's first *Beyond-the-Walls* art project opened in Beijing in June, showcasing the monographic exhibition devoted to Gehry and his project for the Fondation, an art museum and cultural centre located in Paris's Bois de Boulogne.

The monographic exhibition in Beijing retraces Gehry's 13-year process for creating the Fondation, from conception sketches through to models and the completed work of stunning glass "sails" that are now nicknamed the "iceberg".

Gehry said of the Fondation that he was inspired to design "a magnificent vessel symbolising the cultural calling of France".

The exhibition was commissioned by LVMH chairman Bernard Arnault and produced in collaboration with Gehry's teams and Fondation curators. It was originally unveiled in Paris when the Fondation was officially opened last October, just after it provided the spectacular backdrop for Louis Vuitton's spring/summer '15 show.

The *Beyond-the-Walls* exhibition will remain in Beijing until August 9 before it travels to Tokyo in October.

It is the first of the international showcases planned by the Fondation, which houses an impressive collection of some of the best artworks in the world.

Earlier this year the Fondation held its first historical exhibition, *Keys to a Passion*, in Paris, which featured important works of modern art from the likes of Monet, Mondrian, Mark Rothko and Matisse to Edvard Munch's *The Scream* – pieces that paved the way for modernity.

Suzanne Pagé, the artistic director of the Fondation, said when curating an exhibition like *Keys to a Passion* "you must have an intellectual approach … and also a sensitive and emotional approach. [Now] with the internet we have access to many images, but that has nothing to do with works of art; you have to feel something and there has to be a dialogue."

Previous installations at the Fondation have seen Pagé and her team more concerned with modern art of the mid-late 20th century and today. Both Ellsworth Kelly and the Danish-Icelandic installation artist Olafur Eliasson have site-specific displays.

When asked why it was important that the Fondation continues to host "happenings" on its program, including special events and forums, Pagé says: "The artists themselves work across all kinds of media and there are no barriers between the different disciplines. There is the perfect breeding ground here." ■



Models appear to float in the air.

Beyond-the-Walls travels to Tokyo after Beijing.

A model of Fondation Louis Vuitton in Paris.

PHOTOGRAPHS: JEAN LARIVIÈRE FOR LOUIS VUITTON
WORDS: ALICE CAVANAGH SOPHIE TEDMANSON



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Return to form

Having just released a new album, *Natalie Imbruglia* discusses her eternal LOVE of music, the reason she gave it up and why she has *RETURNED* – this time singing songs by men.

WORDS: NOELLE FAULKNER

"I didn't realise how much I'd missed singing until I started again," Natalie Imbruglia admits from her home in London. "I said to my producer: 'I don't know what's going to come out – I've just been singing in the shower!'" she says, laughing. "My voice was actually stronger than ever." It's been six years since we've heard new material from the Sydney-born singer, and 18 years since *Left of the Middle*, the album that shot her to fame and earned her three Grammy nominations and two Brit Awards. "Singing is so natural to me, it's home," she says. "I can be on stage, close my eyes, and be off in my own little world. It feels good to be doing it again."

With Mr Wilson, her Maltese terrier rescue pup, by her side, Imbruglia is in the throes of interviews and promotion for her new album – the essential circus that ▸

Stylist's own blazer and vintage Levi's shorts. Equipment shirt, $210. Kailis ring, $8,880, and necklace, worn as anklet, $950.

CARLOTTA MOYE
ALL PRICES APPROXIMATE DETAILS LAST PAGES



Vogue editor-in-chief and co-host Edwina McCann (third from left) with Women of the Moment honorees Bianca Spender, Tanja Gacic, Catherine Andrews, Kate Morris and Megan Hess.



In good company

To celebrate the success stories of five Australian women, Croser and *Vogue* hosted the Women of the Moment event.

It was always going to be a sparkling night when world-class wine brand Croser and *Vogue* Australia partnered to recognise the achievements of a group of remarkable Australian women. Co-hosted by *Vogue* Australia editor-in-chief Edwina McCann and Croser, the recent Women of the Moment dinner at The Atlantic restaurant in Melbourne's Crown Entertainment Complex toasted the honorees in a range of categories, including Catherine Andrews (community), Tanja Gacic (style), Megan Hess (art), Kate Morris (business) and Bianca Spender (fashion).

The philosophy at Croser is that major milestones and smaller, but still meaningful, moments should be celebrated in style. Saying cheers to the honorees were the more than 40 influential women attending the dinner, as well as Croser's Bill Webb and Nicky Gameau and *Vogue* readers Ashleigh Chambers, Sadi Myers and Katie Sullivan, who won tickets to the event. The menu, created by The Atlantic's executive chef Donovan Cooke, featured a seafood cocktail entrée, a main of pan-roasted hapuka, with kataifi pastry, caramelised pear and caramel ice-cream for dessert. Croser Adelaide Hills Non Vintage Sparkling, Croser Piccadilly Valley Vintage Sparkling 2011 and Croser Adelaide Hills Non Vintage Rosé Sparkling were served throughout a fun, fabulous evening.

CROSER





TV presenter Rebecca Judd.

Actress Melanie Vallejo.



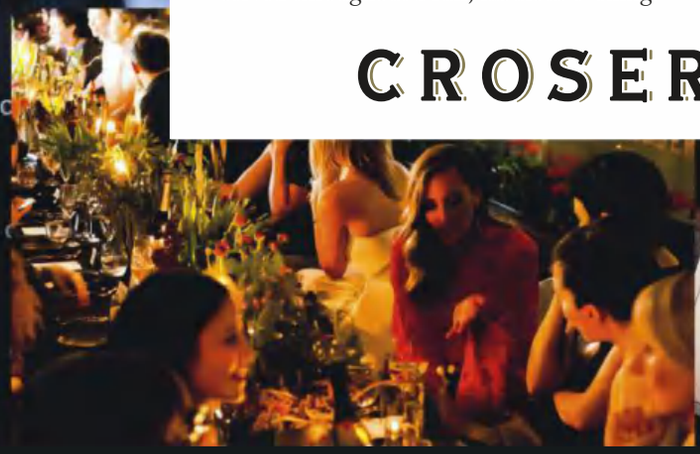


Violinist Sally Cooper.





Entertainer Natalie Bassingthwaighte.





Actress Kat Stewart.

VITO VAMPATELLA

artists often refer to as the bane of their existence. Yet the 40-year-old Australian singer is having a ball. "That's the nice thing about taking a break, when you come back to it, it's so much fun – I'm telling you, being lazy is the way forward!" she jokes.

For her new album, *Male*, Imbruglia presents 12 cover songs originally performed by men, produced in the most "Natalie Imbruglia" way possible: delicate, dinner-party appropriate and finely stripped-back. Her versions are so different that when I first listened to the opening track, *Instant Crush* by Daft Punk – a track I spun so often when the original was released that my pet parrot learned to mimic the melodies – I thought Imbruglia's was an original composition. That's the goal when you drop a covers album, is it not? "We just tried to not do too much," she tells me of her vocal-centric arrangement. "We weren't trying to be trendy or cool; I insisted on no electronic sounds. I just wanted it to be classic, storytelling and emotive."



Imbruglia's latest album covers songs originally sung by men.

"WALKING AWAY WAS SCARY, BUT SO WAS COMING BACK. BUT IT WAS ALSO EXCITING"

Performing songs by the Cure, Tom Petty, Cat Stevens, Damien Rice and others, the Coco Chanel approach of taking something off before you leave the house plays out well for Imbruglia on *Male*, as it allows each sentiment which, remember, was first expressed from a man's perspective, to be presented in a wholly original form. A wise choice, yet not the original intention. "I decided to do a covers album, because, well, it had been a while," Imbruglia explains. "I wanted to do a collection by my favourite artists, but I realised that there were a lot I didn't want to touch." She pauses. "We started sifting through, but it wasn't until I was confronted with singing something, say, a Bonnie Raitt song, when I was like: 'I can't touch this!' It's too weird.' I found the male artists easier – it's a different emotional tone … It was definitely a cathartic process. I haven't expressed myself in [this] medium in a long time. "

Considering her status in the UK, it's refreshing to see that Imbruglia never truly fell into the ether of ex-popstardom, and by that I'm referring to the kind that dominates the tabloids and various celebrity-themed reality shows. On the contrary, during her hiatus, Imbruglia not only pursued acting (she studied under prestigious LA-based coach Ivana Chubbuck and made her stage debut last year) and spent time as a judge on *The X Factor,* but also used her fame for goodwill: as a passionate ambassador for women's health, specifically supporting the awareness of preventable childbearing injuries like obstetric fistula, a cause to which she was introduced by her friend Richard Branson through his charity, Virgin Unite. Imbruglia made her first field trip in 2005, and has campaigned worldwide ever since, including speaking at the World Health Assembly. "There are lots of other worthwhile causes I've engaged with, but I think it's good to pick one to focus on," she says with great passion. "I think it's easier for people to grasp. Sometimes celebrities spread themselves too thin and it gets confusing."

For Imbruglia fans, *Male* is quintessentially her: honesty dominates the record and her vocals ooze a sense of delight. Yet with music bringing her so much bliss, I wonder, why the hiatus? "I wasn't enjoying myself," she admits. "Walking away was scary, but so was coming back, but it was also exciting. I think it takes a lot of courage to step away from something that you're identified by, but it's more important to be happy." Was it worth it? "It's shown me that I did the right thing. It's just following my joy and trying to do what makes me happy. I don't think we should feel like we're stuck on a hamster wheel, ever. To me, that's not living." She exhales with a knowing shrug-laugh. "They say life starts out of your comfort zone and I think that's very true. I've never been one to play it safe; I much prefer the road less travelled." ■

Male *(Sony) is out on September 11.*

Good CONDUCT

Bringing youth back to the symphony, Nicholas Carter is the new hand leading the way.

Standing just above 183 centimetres, Adelaide Symphony Orchestra's new principal conductor Nicholas Carter's command over an orchestra is striking, and when combined with the energy of 70-plus players, it's incredibly compelling. Just 29 years old, Melbourne-born Carter is one the most exciting conductors to emerge in almost three decades. His youthful passion and vibrancy is bringing a new audience to an old-world art form, and he is also the first local to be appointed principal conductor of an Australian company since 1987.

Currently split between Australia and Germany, where he is the *kapellmeister* of the Deutsche Oper Berlin, Carter grew up singing in the National Boys Choir, but a childhood desire to be "the man at the front" inspired him to move into conducting. He cut his teeth at the Victorian Opera Company, Sydney Symphony and the Hamburg State Opera, where he studied under fellow expat Simone Young. "I don't come from a musical family, " he says of his drive. "So, I was thirsty to learn all there was. I saw the conductor as being someone who needed to be across everything." "Everything" being an understanding of the instruments, overview of the score, the philosophy behind it and the ability to build something moving out of the piece's structure. "I wanted to be the sculptor," he adds.

As an introduction to his 2016 tenure, Carter is giving Adelaide a taste of his plans with a series of concerts, the next to arrive in December where he will present Mozart's *Bassoon Concerto* and Sibelius's *Symphony No 3*. – *Noelle Faulkner*
Mozart at Elder 3, December 2. For more information, go to www.aso.com.au.


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PROUDLY AUSTRALIAN MADE



On pointe

DANCING OUTSIDE the box, the *Australian Ballet* invites an innovative young architect to bring NEW LIFE to set and costume design for an upcoming production.

WORDS: JANE ALBERT

Kelvin Ho still remembers first learning about the hallowed space that is the Sydney Opera House. The architecture of Jørn Utzon's magnificent building on Sydney Harbour was one of the first designs he studied at university, and it continues to occupy a very special place for him. So when the sought-after young architect-designer was given the chance to not only design his first-ever stage set, but a set that would sit within that iconic space, he leapt on it.

To most people, Ho is the genial face behind the Sydney-based design studio Akin Creative – the in-demand designer who, with his team, brings a determinedly collaborative approach to projects for his clients who require fashion retail, hospitality and residential builds. The client list is impressive, including Dion Lee, A.P.C. and Merivale's Justin Hemmes. Now he can add the Australian Ballet to that list.

Over dinner last year, Ho – whose partner is Bassike communications manager Jacqueline Perret – met Australian Ballet's director of marketing and audience development, Penny Rowland, who was looking to broaden audiences by branching out into cross-art-form collaborations.

Intrigued by Ho's ideas and projects, Rowland invited him down to Melbourne to chat to her team and artistic director David McAllister in a bid to inspire the company to think outside the box.

"I talked about the design process, how the creative process works and the fact that the inspiration behind projects isn't just an aesthetic thing, it's a feeling about shaping spaces and the conceptual thinking behind that," Ho says.

Something struck a chord with McAllister and when Australian Ballet's resident choreographer Tim Harbour was describing the progressive, experimental concept behind his contemporary work for this year's *20:21* program, McAllister realised Ho was just what they needed.

"Tim and I met last year … I knew he wanted to do a piece that was really raw and stripped back. That was great because I [had envisaged] something really striking and powerful that when you close your eyes you're still thinking about," Ho says.

Despite having never worked in the performing arts before, Ho's process was no different than it would be with any client. Whether for the myriad fashion spaces he and his 12-strong team have created for the likes of Lover and Vanishing Elephant, or the eclectic interiors he has overseen for restaurants including Ms. G's and Papi Chulo, the practice is the same. "I treat Tim like my client; and his art is his performance and the dancers," says Ho. "It's about paying respect to that."

Ho was the name on everyone's lips not long after he graduated from the University of Sydney just over a decade ago, when retail pioneer Belinda Seper took a punt on him to help her realise the second iteration of the Corner Shop in the Strand Arcade. Others soon followed.

For the Australian Ballet production, Ho is working with a creative team that includes electro-acoustic German music duo 48nord and lighting designer Benjamin Cisterne. He will also collaborate with Harbour on creating simple, pared back costumes.

His design statement is titled Birds in a Thunderstorm, with connotations of objects in a charged space that constantly shift from languid and peaceful to aggressive vortex. It's a phrase he and Harbour are using to bring the production to life. The set itself is a deceptively simple semi-circular pale white wall that will sometimes appear flat, sometimes curved, depending on Cisterne's lighting. Built from curved timber flaps and fabric, Harbour's requirements were that it works within the Sydney and Melbourne theatres in addition to being able to tour abroad.

"It's really about the set as an extension of the body," Ho says. "It's about taking the energy of the dancers and expanding on that and resisting the temptation to do something too graphic that's potentially beautiful, but could detract from the purpose of the performance.

"I'm so grateful because I didn't expect to be doing this. It's one of the most refreshing projects I've worked on in a while. That ability to communicate and share knowledge, bridge the divide, is really exciting." ■

The Australian Ballet's 20:21 *is performed in Melbourne from August 27 to 31 and September 1 to 5, and in Sydney from November 5 to 21.*

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Works of photographer Julia Margaret Cameron, **clockwise from left**: *Hosanna* (1865); *Annie, my first success* (1864); and *Mrs Herbert Duckworth* (1872).

Sepia self

Among the scientists, poets, housemaids and children depicted in Julia Margaret Cameron's striking portraits from the 1860s and 70s are two faces that had an enormous impact on modern culture: Alice Liddell (the girl who inspired Lewis Carroll to write *Alice's Adventures in Wonderland*) and Julia Jackson, the photographer's niece and the mother of Virginia Woolf. They are just two subjects from the artistic elite of Victorian England in the Victoria & Albert Museum's Julia Margaret Cameron exhibition of more than 100 portraits now showing at the Art Gallery of New South Wales. Also on display are letters to the V&A from Mrs Cameron, revealing a canny self-promoter and businesswoman and a remarkable photographer, who only picked up her first camera at 48, just 11 years before she died. *From August 14 to October 25. Go to www.artgallery.nsw.gov.au.*

What's on ...

A photography *PIONEER;* a huge exhibition of masterpieces from the HERMITAGE; plus culture in *Queensland and Western Australia.*

WORDS: SOPHIE TEDMANSON



CINEMA COMES TO THE SEA

Is there a better way to see film premieres than in the galleries and wineries of Western Australia, with a side of good food, fine wine and beach vibes? CinéfestOZ 2015 comes to Busselton, Bunbury and the Margaret River region, August 26–30. Go to www.cinefestoz.com.



Bird's Concert (circa 1630–1640) by Frans Snyders.



The State Hermitage Museum, Saint Petersburg.

Master BLAST

Rembrandt and Rubens are among the 500 works in *Masterpieces from the Hermitage: The Legacy of Catherine the Great* now on display at the National Gallery of Victoria, visiting from the magnificent Saint Petersburg museum, founded by the Russian empress and arts patron. *Until November 8. Go to www.ngv.vic.gov.au.*

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The activist

A long *CAREER* blending *politics* and *diplomacy* has taken NATASHA *STOTT* DESPOJA's *fight* for *female equality* to the world stage.

WORDS: SOPHIE TEDMANSON



Natasha Stott Despoja wears a Willow dress, $595. Trenery belt, $70. Her own watch and bracelet.

When it comes to gender equality, you can never underestimate the symbolism. That's why so many of us feel passionate about women in positions of power," says Natasha Stott Despoja of attending the UN Commission on the Status of Women in New York this March, which celebrated the 20th anniversary of the Beijing Declaration and Platform for Action.

"It was a statement for women and girls, and measuring how far we've progressed has been a real milestone," she says. "To acknowledge gender equality to be part of government agenda and human rights 20 years on was extraordinary."

It was a milestone both for women's rights and for Stott Despoja: it is 20 years since she entered politics as the then youngest woman elected to our Parliament (she was 26). She went on to become leader of the Australian Democrats and the party's longest serving senator, before retiring from politics in 2008, just shy of her 40th birthday. Then, in December 2013, Stott Despoja was appointed by Foreign Minister Julie Bishop as Australia's Ambassador for Women and Girls.

It was a unique appointment; the combination of gender equality and foreign policy "dovetails so nicely" for Stott Despoja. "Since my first entrée into policy activism … I've always been passionate about gender equality, the rights of women and girls ... [and now] I've been given this amazing opportunity to fight for these issues on a world stage, I feel very fortunate to be able to work in a field that had long been a passion of mine," she says during a rare break at the Adelaide home she shares with her husband, former Liberal party advisor Ian Smith, and their children Cordelia, seven, and Conrad, 10.

This year Stott Despoja has travelled extensively around Asia, as well as Brazil for the Global Summit of Women; Burma, to meet her "political hero" Aung San Suu Kyi; and to Bolivia, where a library is being built for girls with Australian funding.

"In Bolivia a young girl gave me her soft toy," she recalls. "She was ready to give it up because she felt empowered by what we were doing … that meant so much to me. My daughter is looking after it now."

She works closely with the UN Women organisation, and sat in for Bishop at the Global Summit to End Sexual Violence in Conflict in London last year, where she met Angelina Jolie and Brad Pitt. The key areas she advocates for include: women's economic empowerment, leadership and eliminating violence against women and girls. "I'm haunted by violence against women," Stott Despoja says. "Unless we eliminate violence, and not just being free of violence but the fear of it, then women can't contribute to their societies in the ways they could or should. You can't utilise the talents and energies and skills of women unless you eliminate this scourge."

Stott Despoja shrugs off the idea of the work-life balance as "one of the most elusive things in the world", yet she appears to have found it despite the challenges of her job. "Sometimes it's hard to reconcile when I go overseas and then come home," she says. "I go from the slums of India with extreme poverty, or dealing with horrific scenes of abuse or sexual assault … and then come home and see the Christmas tree surrounded by gifts for my children. Sometimes the kids say: 'Mummy, you're not going to give our toys away, are you?'"

She accepted her role on the proviso that she can still live in Adelaide, not Canberra, near her family, which includes her mother, journalist Shirley Stott Despoja. "Family is the most beautiful, exciting thing in my life," she says. "If there were a challenge between the two, I'd probably give up work tomorrow. But while I feel I can make a difference, while I can make an impact on the world, the balance is right." ■

PHOTOGRAPH: HUGH STEWART. STYLIST: KATE DARVILL. HAIR: BRAD MULLINS
MAKE-UP: PETER BEARD. ALL PRICES APPROXIMATE. DETAILS LAST PAGES


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Vogue diary

Explore what's in store and worth having this month.

LOTUS POSITION



Say "namaste" to the Lotus collection of rings and pendants from Ole Lynggaard Copenhagen. Inspired by the soft shapes of the lotus flower, the collection features a colourful range of cabochon gemstones and diamonds set in leaves of sterling silver or 18-karat white or yellow gold. Pieces are designed to be worn alone for an effortlessly elegant look or mixed and matched to make a luxe bohemian statement. For stockists, call 1800 765 336 or visit www.olelynggaard.com.



TAKE A STAND

Combining retro colours and curves with modern technology, the 1950s-inspired range of small appliances from Smeg offers an ideal blend of style and function. The 50s-style Smeg Stand Mixer is set to become a kitchen essential with its powerful 800-watt motor, 10 speed settings and versatile range of attachments. Visit www.smeg50style.com.au.



LOVE NOTES

Inspired by Greek myths of love and desire and created for passionate modern women, Versace Eros Pour Femme is a sensual new fragrance from artistic director Donatella Versace. Model Lara Stone stars in a sexy campaign for the scent, which features bright, feminine notes of jasmine, peony petals and Sicilian lemon balanced by a heady blend of sandalwood and musk. For stockists, call (02) 9663 4277.

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LOCK IT IN

The new Love Bridge collection of bracelets from Thomas Sabo is inspired by the romantic practice of attaching locks engraved with messages of love to bridges, a phenomenon that has appeared around the world but most famously in Paris. The collection features a wide range of colours and styles, each with a sterling-silver bar that bridges the two ends of the bracelet and provides a perfect space for a personal engraving. Visit www.thomassabo.com.





Rise & shine

Metallics get a *makeover*; new-season trends that DARE to cross to the dark side; and why the *FRESH* approach to skincare is tailor-made.

PHOTOGRAPHS: GAVIN O'NEILL
HAIR: ELSA CANEDO MAKE-UP: SHANE PAISH

GIRL ON TOP

While gunmetal grey and charcoal usually lend themselves to a metallic finish, consider a lighter approach for a spring update. Focus all your attention on the lids, rather than the lower lash line, for a fresh take, and keep the look modern by sidestepping the mascara.

All make-up by Dior, starting with Diorskin Nude Air Serum foundation in Light Beige, $79. Fix-It 2-in-1 Prime & Conceal, $58. Diorskin Nude Cosmopolite illuminator, $72. On eyes: 5 Couleurs Designer eyeshadow palette in Navy Design, $103. Diorshow Brow Styler in Universal Brown, $44. On lips: Dior Addict Lip Glow in Pink, $49.

WORDS: REMY RIPPON. MODEL: EVELINA S FROM IMG NY
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Christian Dior earrings, $720 for a pair, worn throughout.





THE NEW WING

It's the perennially revived look for good reason: the cat's eye not only elongates the contour of the eye but suits almost any eye shape. Opt for shadow over liquid or pencil liners for foolproof application.

On eyes: 5 Couleurs Eyeshadow palette in Exubérante, $103. Diorshow Brow Styler in Universal Brown, $44. On lips: Dior Addict Lip Glow in Coral, $49.

GAVIN O'NEILL
ALL PRICES APPROXIMATE. DETAILS LAST PAGES



PRECIOUS METAL

At Christian Dior's autumn/winter '15/'16 show, Peter Philips sent models down the runway with rich, metallic eyeshadow in shades from navy to aubergine. The point of difference? Colour made its way right into the inner corners of the lids for a dramatic statement which, when pared with a flawless base highlighting all the right areas (cheekbones, hairline and cupid's bow), feels youthful.

Diorskin Nude Cosmopolite illuminator, $72. On eyes: Dior Addict Fluid Shadow in Magnetic, $50. 5 Couleurs Designer eyeshadow palette in Khaki Design, $103. Diorshow Brow Styler in Universal Brown, $44. On lips: Dior Addict Lip Glow in Pink, $49.

GAVIN O'NEILL.
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Mood awakening

Pared back and *UNDERSTATED* took a back seat this season to make way for a *moodier*, bolder and more *DEFINITIVE* attitude. Leave your *inhibitions* at the door and step into the *NEW* season, where more is most *definitely* more.

WORDS: REMY RIPPON



If the eyes are the windows to the soul, then there was a whole lot of soul-searching going on backstage this season. At Rochas and Christian Dior it was graphic but, thanks to the rounded edges, strong and feminine. Once again proving that a classic smoky eye will always have a place on the runway, the backstage cornerstone returned at Elie Saab and (at the hand of make-up artist Pat McGrath) Diane von Furstenberg. In typical style, Rick Owens took eye make-up to audacious (albeit modern) levels with the attention diverted from lids to the lower line. Whatever the look, the message was loud and clear: be bold and be brave.

ART DIRECTION: MANDY ALEX PHOTOGRAPHS: JAMES COCHRANE
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NIGHT RIDER

No longer content with a one-dimensional view, the midnight shade is now creamy, liquefied and velvety. It's time for texture-play.

Clockwise from top: Christian Dior 5 Couleurs Designer Eyeshadow Palette in Navy Design, $103; Make Up Forever Aqua Cream Waterproof Cream Color in Aqua Black, $36; Chanel Illusion D'Ombre Velvet in Fleur de Pierre, $48; Clinique Pretty Easy Liquid Eyelining Pen, $39; Yves Saint Laurent Couture Variation 10 Colour Eye Palette in Tuxedo, $98; Chanel Les 4 Ombres Multi-effect Quadra Eyeshadow in Tissé Smoky, $98.

POTENT DOSE

Statement lips are a runway regular (we're looking at you, Dolce & Gabbana), but that's not to say they haven't enjoyed a renaissance this season – the latest rendition tougher and edgier.



Clockwise from top right: Nars Lipstick in VIP Red, $40; Estée Lauder Pure Color Envy Matte Lipstick in Extrovert, $50; L'Oréal Color Riche Matte in 364 Place Vendôme, $22; M.A.C Giambattista Valli Lipstick in Eugenie, $40.

JAMES COCHRANE. INDIGITAL. EDWARD URRUTIA
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At Carolina Herrera. At Marc Jacobs.



At Roksanda. At Julien Macdonald.

BORDEAUX BOUND

Whether your call it a berry or a bordeaux, the shade was a clear winner on runways this season. At Carolina Herrera it bordered on aubergine, while at Roksanda and Julien Macdonald it was more your classic red with berry undertones. How to achieve the perfect tone? Backstage at Marc Jacobs, François Nars created the "matte, velvety eggplant colour" using Nars Velvet Matte Lip Pencil in Train Bleu, which exceeded the brief of a strong, elegant and sophisticated woman, proving bold lips are the eternal power-woman's accessory.



Backstage at Marc Jacobs.



At Dolce & Gabbana. At 3.1 Phillip Lim.

RED RENEWED

"You know you've got a good red when all those different models looking amazing wearing it," says Jane Richardson, international lead make-up artist for Nars of the VIP Red lipstick that models donned at 3.1 Phillip Lim. The brick tone was a crowd pleaser, while at Dolce & Gabbana make-up artist Pat McGrath gave each model one of 13 crimson shades.

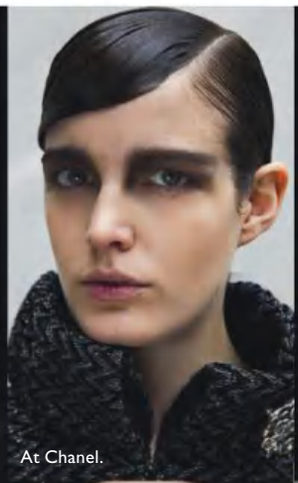


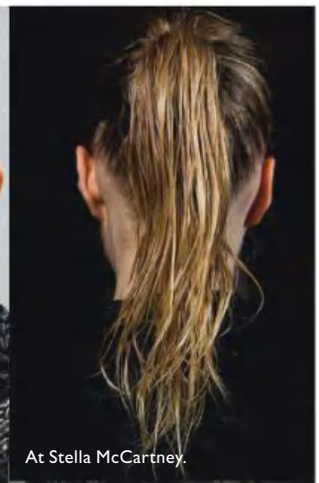
At Giles. At Emanuel Ungaro.

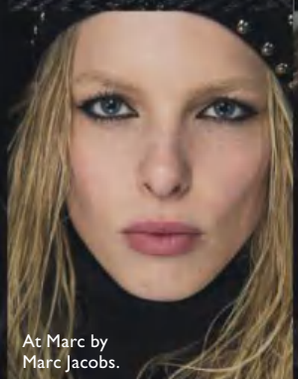
BLACK MAGIC

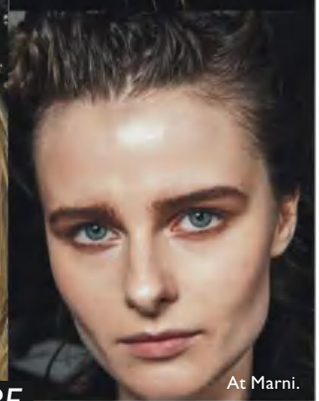
No-one ever got ahead by following the pack and now is as good a time as ever to embrace an individual approach and look to the midnight shade while following a few simple rules. Channel the looks seen at Emanuel Ungaro and Giles by opting for a matte finish (a gloss runs the risk of looking garish) applied with a brush. Couple with an open mind.


Backstage at Alexander Wang.


At Chanel.

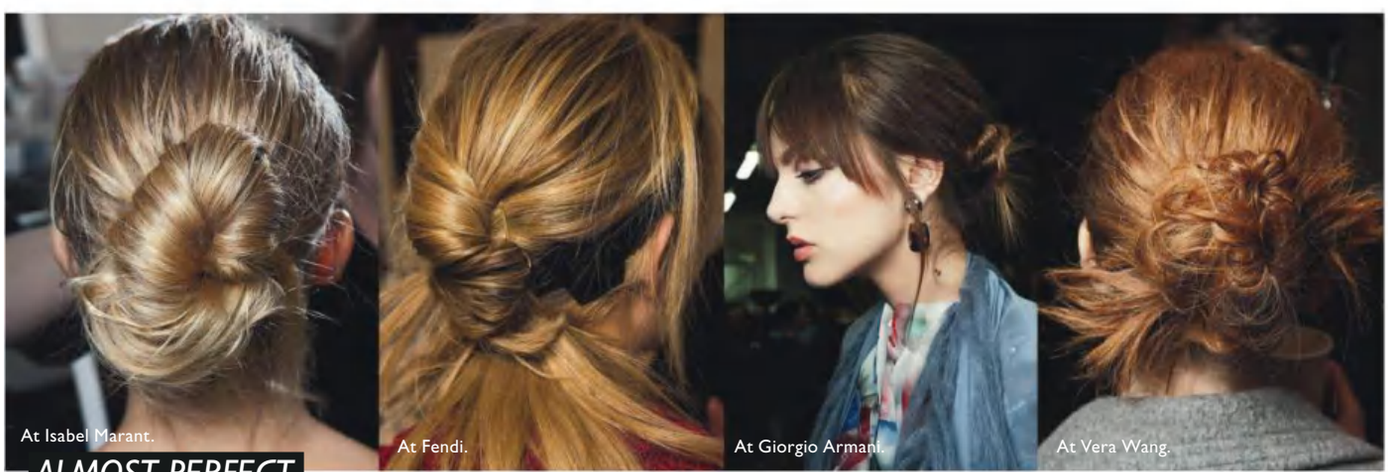

At Stella McCartney.


At Marc by Marc Jacobs.


At Marni.

WET HAIR DON'T CARE

If you associate wet-look tresses – as seen at Alexander Wang – with grunge and unkept, then think again. Is it rebellious? Of course. Does it say downtown cool? Absolutely, and according to Redken global creative director Guido Palau, it also says expensive: "It's cool, urban and downtown, with that rich-looking nocturnal feeling." As with the wet-tressed look Palau created at Marc by Marc Jacobs, central to the trend is texture. "Using Redken Full Effect 04 All-Over Nourishing Mousse," he explains, "I was scrunching it a bit with my fingers and then just letting it air-dry to get that light, messy texture with just enough definition." Skipping a blow-dry never felt so right.


At Isabel Marant.

At Fendi.

At Giorgio Armani.

At Vera Wang.

ALMOST PERFECT

Cool girl, rich girl or It girl? Whatever you want to call it, hairstylist Sam McKnight achieved it backstage at Isabel Marant. Whether it's a matter of a few strands strategically let loose around the face (as seen at Giorgio Armani) or raw ends peeking through an unkempt bun (at Vera Wang), sea-salt spray is your go-to for achieving this look with ease. Team it with enough French It-girl attitude to make Caroline de Maigret proud, and you're good to go.

JAMES COCHRANE. INDIGITAL. EDWARD URRUTIA
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SALT & SWEAT

A trend not only creeping into our wardrobes, sport-luxe was also a formidable force in the hair game this season, with wet-effect strands and post-gym ponytails doing the rounds. It's game on.

Clockwise from top: Charles Worthington Brush Out Strong Hold Hairspray, $16; David Mallett Australian Salt Spray, $54; Ghd Detangling Comb, $12; Charles Worthington Styling Wax, $16.



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Backstage at Stella McCartney.

Beauty bites

The *LATEST* news, views and cosmetics *confections*.

WORDS: REMY RIPPON



AFTERGLOW

WE'RE CALLING THESE THE "IN-BETWEEN" SUMMER PALETTES, BECAUSE THEY'RE MAKING THE TRANSITION FROM LACKLUSTRE WINTER SKIN TO A SUMMER GLOW THAT MUCH EASIER. APPLY LIBERALLY.



Clockwise from left: Estée Lauder Bronze Goddess Shimmering Nudes EyeShadow Palette, $100; Sisley Phyto-Touche Illusion d'Eté bronzing gel-powder, $120; Tom Ford Eye and Cheek Compact, $134.



Primer instinct

Ask any make-up artist about their secret weapon and chances are it's to prime, prime, prime. Not only does it create a flawless base for anything that goes on top, it also protects what's underneath. Simple.

Our pick of the bunch … For face: Stila Aqua Glow Perfecting Primer, $38. **For skin:** Dermalogica Skinperfect Primer, $67. **For everything:** Dior Fix It 2-in-1 Prime and Conceal, $58 (below). **For lips and eyes:** Urban Decay Ultimate Ozone Multipurpose Primer Pencil, $25. **For hair:** Redken Extreme Length Primer, $30.



THE NEXT BEST THING

If invasive treatments are a little too, well, invasive, up the ante with your skincare regimen. Think of it as spring-cleaning for your skin.

Alpha-H Liquid Laser Super Anti-Ageing Balm, $129. A concentrated evening balm delivering a combination of essential oils (patchouli, lavender and mandarin) to skin cells for intense hydration and a more radiant complexion come morning.

Dermalogica Daily Microfoliant, $71. This powder exfoliant reacts with water to create a paste that sloughs off dead skin cells.





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MAX FACTOR



THE MAKE-UP OF MAKE-UP ARTISTS



NEW KIDS ON THE BLOCK

RUNWAY REGULARS MIU MIU AND ALAÏA ARE GETTING IN ON THE FRAGRANCE GAME WITH THEIR VERY FIRST JUICES. IT'S SAFE TO SAY WE'RE COVETING THESE OLFACTIVE CONCOCTIONS AS MUCH AS WE DO THEIR SARTORIAL CREATIONS.

Miu Miu EDP, 100ml for $170; Alaïa Paris EDP, 100ml for $168.



Blue crush

Summer has come early, thanks to the latest crop of products taking a decidedly azure approach. Take a dive in the deep blue.

Clockwise from top left: La Mer Crème de La Mer Blue Heart World Oceans Day Limited Edition, $620; Chanel Cils Scintillants Sparkling Mascara Top Coat in Jazzy Blue, $48; Revlon Nail Enamel in Sultry, $14; Sunday Riley Luna Sleeping Night Oil, $142; Tom Ford Cream and Powder Eye Color in Midnight Sea, $87; Benefit They're Real Beyond Mascara in Beyond Blue, $40; O.P.I Nail Lacquer in My car has Navy-gation, $20.



SUNSET STRIP

Don't be put off by the intense neon hue: the new tangerine-inspired blushes blend seamlessly and are buildable, so you control the pigment. The soft, creamy texture of Urban Decay Afterglow 8-Hour Powder Blush in Bang, $35, ensures the intensity lasts all day – no retouching necessary.



SUPER BASE

The perfect foundation should be an extension of your skincare regimen, not just a top coat that acts as a mask you put on each morning. Bobbi Brown's Intensive Skin Serum Foundation SPF 25, $85, intends to "change your skin – inside and out", according to Brown, via its ultra-fine smoothing formulation. And Lancôme Absolue Sublime Rejuvenating Essence Foundation, $140, ticks three boxes for us: citrus oil for regeneration; essential fatty acids to improve the skin's barrier function; and a lightweight consistency for foolproof application.

GET YOUR NUTRIENTS

DETOXING ISN'T JUST ABOUT GUZZLING GREEN JUICES: YOUR SKIN ALSO NEEDS "ME TIME". TRY ESTÉE LAUDER NUTRITIOUS VITALITY8 RADIANT OVERNIGHT DETOX CONCENTRATE, $110, AS A NEW-SEASON BOOST.



ART DIRECTION: DIJANA SAVOR. PHOTOGRAPHS: INDIGITAL
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Made to measure

No longer *passive* recipients of beauty brands' one-size-fits-all approach, today's *ENLIGHTENED* consumers seek products tailored *just for them*.

WORDS: GEORGIA COLLINS



"IT'S THESE CONSUMER NEEDS THAT ARE DRIVING BRAND INNOVATION"

Blame the BB, the CC or even the DD creams, but somewhere along the way the lure of "one product that does it all" has become well and truly overworked. Recognising that this nonprescriptive methodology isn't necessarily what women want, more and more brands are offering alternative, bespoke solutions and changing the way they develop and market their products to reflect this.

This desire for customisation is hardly surprising. Thanks in part to the internet and the wealth of resource it provides, today's consumers are increasingly savvy about what's available to them, and, according to a recent study by market research group Mintel, they're self-taught experts who are proficient in online and in-store diagnostics. A recent US survey also showed that 72 per cent of anti-ageing skincare users were interested in products designed specifically for their life stage.

"I certainly see a more demanding breed of consumer," says Dr Sam Bunting, a cosmetic dermatologist based in London. "Women understand that to get great skin you need to combine multiple active ingredients and this needs a made-to-measure approach that takes into account the numerous variables at play. It's these consumer needs that are driving brand innovation, which is great news for discerning women who expect their skincare to deliver what it promises."

Customisation isn't a new concept, as shopping for skincare based on skin type has long been common practice. Now more than ever, though, brands are going one step further, starting with the idea of a wider, more diverse offering that covers concerns based around ethnic predispositions. "While fair skin is predisposed to redness and the inflammatory disorder rosacea (look for products containing the anti-inflammatory plant extract feverfew, like Aveeno's Ultra-Calming range), Asian skin can look dull without the help of lactic acid, a gentle chemical exfoliator that also hydrates," says Dr Bunting. Try REN's Resurfacing AHA Concentrate. "Black skin owes its tendency not to wrinkle to higher amounts of protective melanin, but as a consequence is more prone to hyperpigmentation and melisma," she adds, advising the night-time application of Avène's D-Pigment Rich Dark Spot Lightener. So while consumers have been dabbling in this low-level personalisation for years, those in the know take it to a new level. One high-profile UK beauty editor has been customising her routine for years, creating a daily, bespoke serum "wardrobe" to ensure she gets the best results for her skin.

For some professionals, made-to-measure skincare has always been second nature. Australian facialist and aromatherapist Annee de Mamiel, who is based the UK and whose brand motto is "pure, potent, precise", has been creating bespoke products and facials for her clients since she began, blending her own products after a life- and skin-changing course of chemotherapy. Taking a "whole person" approach based on ancient Chinese medicinal remedies, the process gives each client a treatment tailored just for them. "It just makes sense in that each client is an individual and the reasons why their skin is out of balance is also individual. That way we can get to the root of the problem instead of just looking at the symptoms," says de Mamiel. As well as her personalised concoctions, de Mamiel is famed for her Seasonal Oils. Crafted originally for ▸

PHOTOGRAPH: JENNI HARE
HAIR: RICHARD KAVANAGH MAKE-UP: RAE MORRIS



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ALLERGAN

those who couldn't get their hands on her bespoke blends, these quarterly oils are designed to treat skin at specific points throughout the year. "We change our clothes each season, and our food, but we seem to reach for the same product because we are comfortable using it. Actually, we can get so much more," she says.

Beauty brands from mass to niche are catching up though. Quick to catch on to an emerging trend back in 2013, Chanel launched Le Weekend, a trio of bespoke serums (Le Jour, La Nuit and Le Weekend) catering to skin's different needs depending on its biological rhythms. Aiming to resynchronize your skin, the day serum contains a jasmine complex to improve cellular vitality, while the night serum calms and repairs. The weekend option speeds up cell renewal with a potent glycolic acid complex, imbuing skin with a youthful glow that mimics the kind of radiance you'd only usually get after a lazy, low-key weekend wearing no make-up. It doesn't just stop at product either – even the way brands are talking to women is changing. Estée Lauder's latest launch, New Dimension, was specifically created to empower this new breed of confident shoppers, with products so transformative they change not just their skin but the way they see themselves, too. With a focus on redressing the volume and structure of facial contours, the vernacular around the launch marks a real step-change; not talking about wrinkles or sagging but more concerned with making women *feel* better first and foremost. "This is about a new dimension in women's lives where they can take control, make change for the better and feel incredibly good about it. We coupled this desire with the cutting-edge science of facial transformation to create this new skincare collection," says Estée Lauder global brand president Jane Hertzmark Hudis.

For those of us with hidden apothecary tendencies, Spanish brand Sepai has an ideal solution. Its Tune It collection takes a clever, individualised approach to skincare, offering a choice of base serum or cream which can then be "boosted" by up to three additional extracts to suit your precise needs. Available for both face and body, the boosters cover off firming, lifting and radiance concerns, and there's even one specially designed to prolong a tan.

Bespoke skincare is also offered by Japanese brand Skin Inc, which has come up with Skin Identity Tool, a unique device which, thanks to its collaboration with two industry experts, diagnoses specific conditions and provides targeted solutions to treat them – akin to the level of expertise you'd find in a dermatologist's office. The tool is available online: after answering a series of in-depth questions about all aspects of your skin from diet and lifestyle to genetic predilections, the machine then pulls together a bespoke serum, whittling it down to include a trio of actives (from a possible 84 combinations) that will work on your individual concerns. Oh, and you can choose the colour of the bottle you would like, too.

> "WE CHANGE OUR CLOTHES EACH SEASON ... BUT WE SEEM TO REACH FOR THE SAME PRODUCT"

It's not just skincare brands adopting a more tailored approach. If Cover FX's innovative system catches on, bespoke colour could also take over your make-up bag soon. Its Custom Cover Drops are a thing of genius: 24 different shades of pure pigments that can be dropped into any liquid (serum, oil, even hand cream), allowing you to not only customise your colour perfectly but also control the level of coverage, turning you from amateur blender to master mixologist in an instant. And although it was withdrawn from shelves in 2010, even the original custom blend brand Prescriptives is back after a surge in demand for made-to-measure beauty (in an online guise at present and only available to US customers).

Even the haircare industry has started to take note: British brand Concoctions (available in Australia at David Jones), with its cocktail-inspired approach to mixing, puts you at the helm. Choose your own fragranced base blend then pick two super shots (serums infused with active ingredients and botanical extracts) depending on your desired outcome.

So with more brands catering to rightly demanding consumers, what's the next big thing in customised skincare? Stem cells, according to Beverly Hills–based dermatologist Dr Harold Lancer. One such example of a company in the thick of the stem cell game is Personal Cell Sciences, whose U Autologous range promises to create a personalised skincare system by collecting customers' own stem cells harvested from fat tissues via a mini-liposuction procedure. Currently only available in the US, it promises a truly bespoke solution to skin ageing. As you'd expect with such a product the price tag is high (from $4,000), but clinical trials show a substantial increase in everything from elastin levels in the dermis to a more refined texture and even skin tone. So, is made-to-measure changing the face of beauty and the way we shop for it, forever? If the latest developments are anything to go by, the answer is a resounding, yes. ■

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Estée Lauder Shape + Fill Expert Serum, $140.



REN Resurfacing AHA Concentrate, $59.



Avène D-Pigment Rich Dark Spot Lightener, $62.



Chanel Les Essentiels Le Jour, $124; La Nuit, $124; Le Weekend Edition Douce, $148.

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Big break

We've been playing a GAME of Russian roulette with our hair. *Vogue* discovers the *NEWEST* hair innovations that are taking the guesswork out of colouring.

WORDS: REMY RIPPON

There was a "who's that girl?" moment this season at Louis Vuitton when Australian model Fernanda Ly took to the runway. It wasn't because she was unusually tall, or had particularly astounding bone structure. In fact, it was her pastel pink, poker-straight hair that captivated the fashion (and beauty) pack, and informed the "I'm sure of myself" attitude that only comes with sporting a mop of bubblegum locks.

For Ly, the decision to colour was simple: "When everyone you see and interact with has the exact same hair colour (and often hairstyle) as you, a change is required."

Like it or not, that top knot you whipped your hair into this morning or those lowlights you've added say a lot about you. Author Rose Weitz points out in her book, *Rapunzel's Daughters: What Women's Hair Tells Us About Women's Lives*, that hair is "part of a broader language of appearance, which, whether or not we intend it, tells others about ourselves". Just ask Kim Kardashian West, who debuted platinum locks at Paris fashion week and stole most of the media attention from designers. Instagramming a picture of root touch-ups just one week after going platinum, Kardashian West admitted: "It's hard out here for a platinum pimp!"

The struggle is real: dramatically altered hair colour has long been a balancing act for colourists (and their nervous clients): too much too soon and the bonds making up a hair shaft are damaged, or worse, hair breaks off (read: flyaways). "I'm a cautious hairdresser: I don't push anything," says Tracey Cunningham, Los Angeles-based colourist to A-listers Charlize Theron, Emma Stone and recent *Vogue* Australia cover girl Riley Keough. "When you're a colourist it's hard to incorporate new things into your world, because you don't know how it's going to react."

DRAMATICALLY ALTERED HAIR COLOUR HAS LONG BEEN A BALANCING ACT

Thankfully, the hair industry has seen a revolutionary change, with products that aim to take the guesswork out of hair colouring. New to the market, Olaplex, which brand ambassador Cunningham calls "an insurance policy" for stylists, works by reconnecting bonds in the hair that are broken due to bleaching, heat styling or texture treatments such as permanent straightening. The three-step system is first incorporated into the colour mix before applying to strands (Olaplex Bond Multiplier No. 1); the second step (Olaplex Bond Perfector No. 2) is applied after colour is rinsed; while follow-up care is performed via an at-home treatment (Olaplex Hair Perfector No. 3). "What Olaplex does when used in your bleach is mitigate a percentage of that damage … it's repairing bonds while bonds are being broken, in order to lighten," says Sara Slim, vice-president of education at Olaplex. If this were Monopoly, it would be the equivalent of the get-out-of-jail-free card.

It's not only in-salon treatments that are raising the bar: post-salon strengthening care is also flexing its muscle. Used for five minutes once a week, Moroccanoil Restorative Hair Mask repairs the internal structure of weakened hair caused by colouring and heat. And proving prevention is better than cure, L'Oréal Professionnel Mythic Oil Sérum contains evening primrose oil, which has regenerating benefits and is also designed to protect the scalp and prevent future breakage.

Whether it's pre-treatment, during or post-treatment, it's safe to say the hair game is strong. ■

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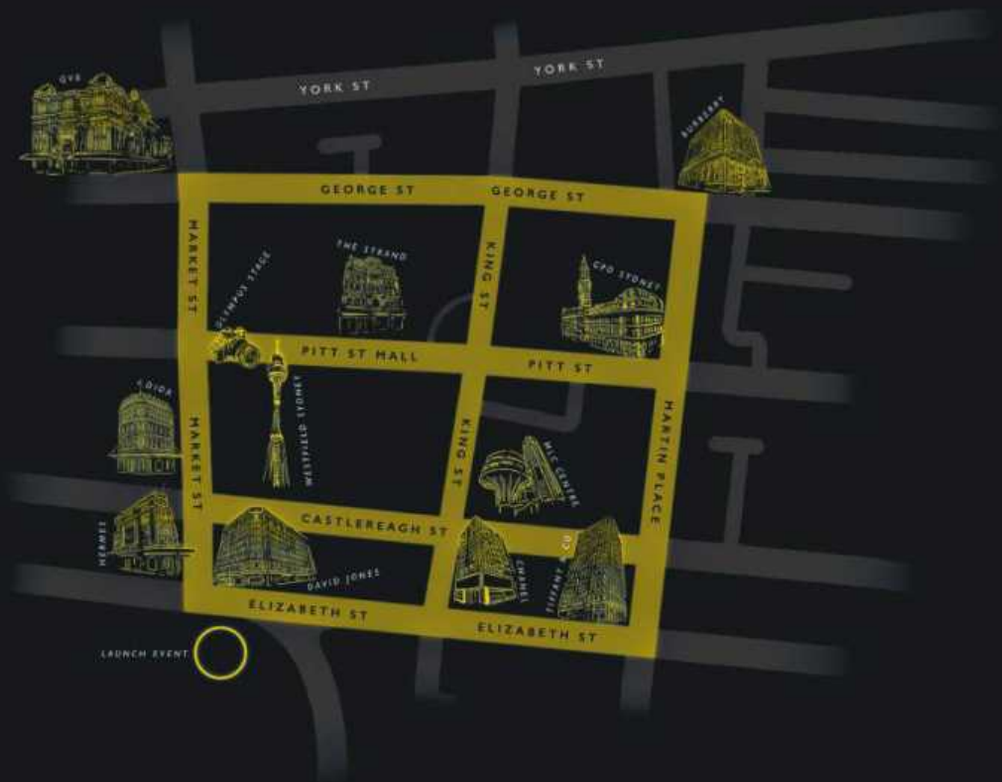
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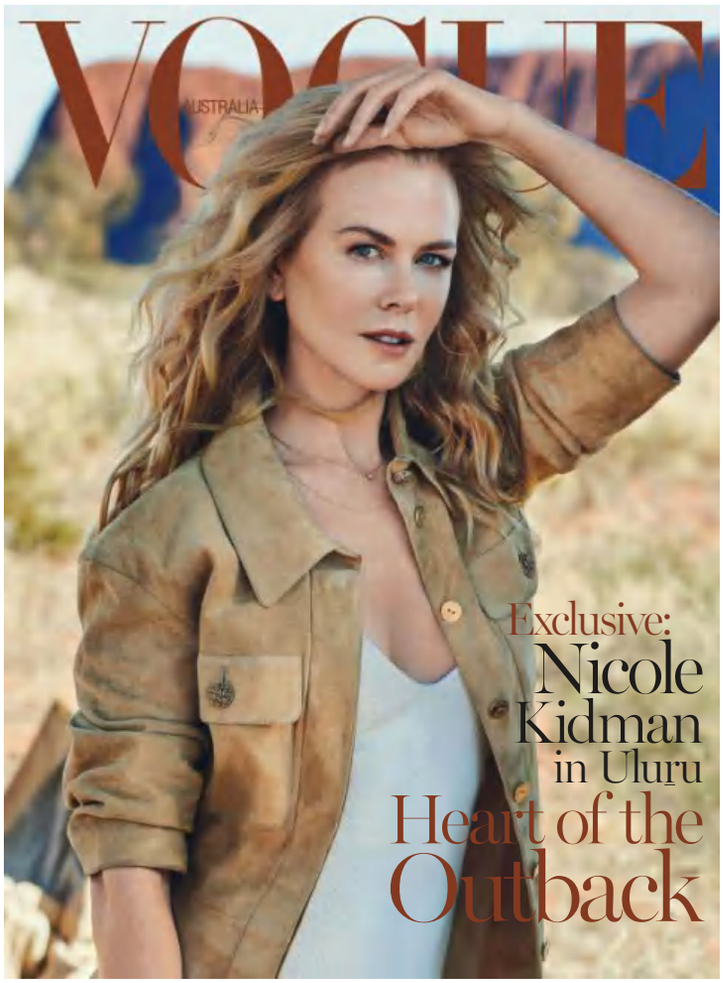
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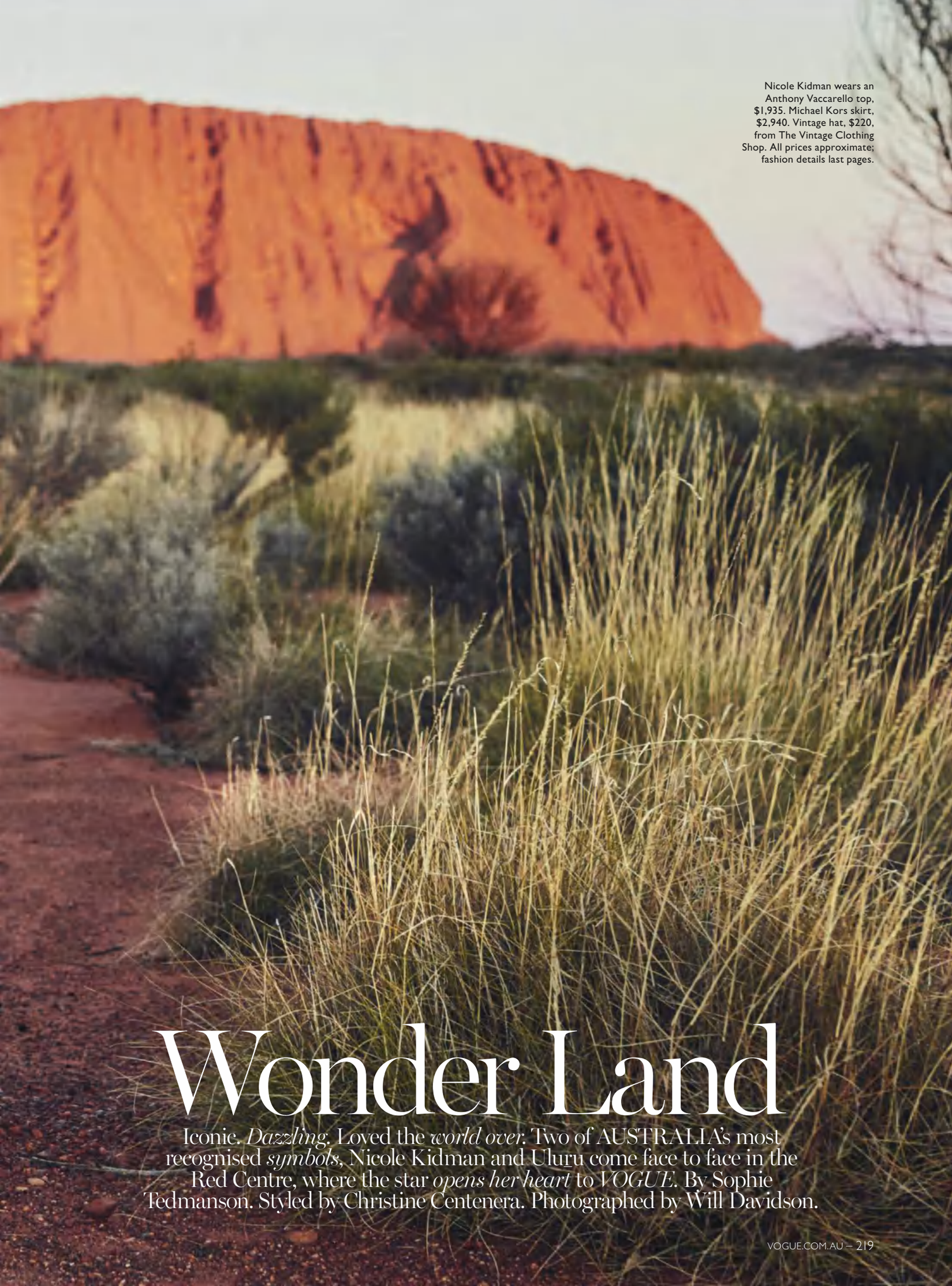

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VOGUE AUSTRALIA

Change is in the *AIR*. The *NEW SEASON* is turning softly towards VINTAGE, with all the pretty dresses, fur coats and *tiny jewels*. We're calling it an EPIC romance. It's a wardrobe *evolution*.





Nicole Kidman wears an Anthony Vaccarello top, $1,935. Michael Kors skirt, $2,940. Vintage hat, $220, from The Vintage Clothing Shop. All prices approximate; fashion details last pages.

Wonder Land

Iconic. *Dazzling.* Loved the *world over.* Two of AUSTRALIA's most recognised *symbols*, Nicole Kidman and Uluṟu come face to face in the Red Centre, where the star *opens her heart* to *VOGUE.* By Sophie Tedmanson. Styled by Christine Centenera. Photographed by Will Davidson.

Nicole Kidman is standing in a clearing at the base of Uluru. Her ethereal white dress, long blonde curls and pale porcelain skin are in stark contrast to the ochre dirt underfoot and the magnificent red monolith behind her. She crouches down and giggles: "Go!" Her two daughters, Sunday Rose and Faith Margaret (or Sunny and Fifi, as they prefer to be known), with their matching tumbling curls and cream dresses, squeal with delight and as they run towards her. She swoops them up, one in each arm, and twirls them around in her warm motherly embrace.

The sun is setting on the world-famous rock, turning it iridescent, a full moon is rising, and the light is incredible. It is magic hour at Uluru, and a magical moment for Kidman. Mother. Movie star. Australian icon. Standing in the centre of our country's heartland. Embracing those closest to her heart. "I'm enraptured by it," Kidman says of Australia's iconic natural wonder, which she is seeing for the first time. "I've always been drawn to the landscape, and I do think there's something … the energy and the light … it's just a very, very magical, special place.

"My mother put it so eloquently: she said the rock has its own moods, and it does; at different stages of the day and where you are in relation to it, it takes on a whole different meaning each time."

Kidman is in a different mood these days, revelling in a new act in her extraordinary life. She is enjoying taking risks with her career choices, and savouring a sense of serenity in her personal life, blissed out on motherhood and being a wife "deeply, not just madly" in love with her husband, Australian country star Keith Urban. She has travelled to Uluru from their home in Nashville – accompanied by her daughters, and picking up her mother Janelle in Sydney along the way – especially for this *Vogue* shoot. There is no movie to promote, no red carpet to walk down; instead she wants to show her daughters the Outback and help them learn the culture of the Anangu, the traditional owners, and spend time with her family after an intense year of personal tragedy and mixed professional success.

"I'VE ALWAYS BEEN DRAWN TO THE LANDSCAPE, AND I THINK THERE'S SOMETHING … THE ENERGY AND THE LIGHT … IT'S JUST A VERY MAGICAL, SPECIAL PLACE"

The Outback has drawn Kidman since she made her first film, the 1983 family drama *Bush Christmas*, when she was just 15. "I remember working with Aboriginal actors Stevie Dodd and Manalpuy, and they became very good friends of mine," she recalls. "We all had to learn to ride horses together and that was hilarious. And Stevie would come to my school, North Sydney Girls High, and we'd walk up to the bus stop … he was really special.

"I was put into a world where I was exposed at such an early age through making films, and probably because my nature is curious and open I was able to make friends quickly. That's when I first learnt about walkabout – I didn't learn that through sitting in a schoolroom. I learnt that through working with the Indigenous people [on film]."

Kidman's connection to the land was strengthened over the years, most recently when she filmed Baz Luhrmann's *Australia* in the Northern Territory in 2008. *Australia* holds significance for Kidman for many reasons, most importantly because it was after she swam in a waterhole – believed by the local Indigenous community to hold sacred fertility properties – that after many years of trying she was able to fall pregnant with Sunday Rose at the age of 41. Kidman says it was so powerful that she believes some of Australia's Indigenous culture "really penetrated my family".

While she has told Sunny's conception story many times, there is one story she has never revealed that came from the making of that movie, which furthered her intrinsic link to the culture of the land: that of the little Aboriginal boy, an extra on the film, whose education she paid for at a boarding school in Perth. The boy, who is now a teenager and who Kidman has asked not to be named here to protect his privacy, grew up in the West Australian town of Halls Creek, a community in the Kimberley. He met Kidman on the set of *Australia*, which was filmed in the remote Kimberley town of Kununurra, and wrote her a letter. "It was a beautiful letter, and basically he asked me to support him and help him get an education," she says. "He was young, really young, but he wanted an education. And when a child does that, what do you do? I thought, wow this is an amazing opportunity to help, so I was able to financially support him all the way through high school and he recently graduated.

"It's so great, because he wouldn't have had that opportunity, so I'm just so glad that he reached out like that."

The boy would occasionally stay with Kidman and Urban in his holidays but when she became pregnant and didn't return to Australia as much, contact became less frequent, but she continued to pay for his education until his graduation.

"It was more like I was able to be that person from a distance, to be able to go: 'Here is the financial ability to soar, to get what you need,'" she says. "Because I wasn't in a position to offer emotional support – and if I'm going to be there I'm going to really be there – that would be more like fostering or adopting him, and that's not what he was looking for. [The boy's family] was just looking for financial support to get him through school. At first I was more emotionally involved, but then as he grew up and was a boy and took his own life by the horns … he has other people, and other cultures, to be his emotional support."

When I remark how generous that is Kidman appears embarrassed. "The reason I don't want to identify him and go on about it is because it is what it is," she says humbly. "And I would do it again." Kidman obviously made an impact. When the boy graduated from high school two years ago he made a speech to his fellow students where he said he could "see the light at the end of the tunnel" and urged the boys to "learn all you can and train hard", according to a school report.

Kidman has long been privately involved in philanthropy, with a long association with the Sydney Children's Hospital, Randwick, and humanitarianism through her work with Unicef and as a UN Women goodwill ambassador since 2006. She is passionate ▸

WILL DAVIDSON



Dries Van Noten dress, $910, and skirt, $1,280. Vintage hat, $220, from The Vintage Clothing Shop. On right hand: Cartier ring, $830. Tiffany & Co. ring, $1,850. Stella McCartney boots, $2,795.





Burberry Prorsum coat, $9,495. Alexander McQueen dress, $12,360, and bra, $3,290. Vintage hat, $220, from The Vintage Clothing Shop. Tiffany & Co. ring, $3,000. Andrew McDonald boots, $420.

WILL DAVIDSON



Burberry Prorsum poncho, $4,395. Chloé dress, $5,790. Vintage hat, $220, from The Vintage Clothing Shop. Bulgari bracelet, $1,550.

WILL DAVIDSON



Rosie Assoulin top, $2,000. Rochas skirt, $3,270. Vintage hat, $220, from The Vintage Clothing Shop. Cartier ring, $2,970. Lafitte socks, $17. Andrew McDonald boots, $420.

about advancing women's and girls' rights and empowerment and, while at Uluru, she was invited to meet with the women of the local Mutitjulu community, who wanted to perform a special women's ceremony for her and showcase the work they do with the NPY Women's Council (see the feature on the following pages).

Acting, she says, is a form of giving through culture, but the act of philanthropy is simply a gift of human nature. "I've been incredibly blessed and so I just love being able to share that, with my extended family, with the people I can help … I want to be in a position to keep doing more and more," she says.

"I was raised by a feminist, I was raised by a mother – and a father – who were very much about contributing to the world and to culture. And I think as an actor, which tends to be a very narcissistic job because it's always all about me, me, me, that doesn't feel good ultimately. So there is a desire to branch out: how do I change that dynamic? "Artistically there are ways in which you can connect with people that are not about me, me, me; by lifting people and helping people through storytelling. And when it works at its best it takes away loneliness and it's an extraordinary way to be part of the world and contribute.

"But there are also the plights of so many different people … if you read anything these days, and I read a lot, you can almost be rendered inactive because there's so much devastation and violence and inhumanity in the world, so the idea of just one foot in front of another, what little bit can I do each time, really helps.

"There are so many areas. I just read an article about the refugees leaving different countries and having to leave children behind … it's just terrible, it guts you; I weep when I read it." She sighs out loud and then begins recounting several news stories. Kidman is well read and bright – she loves her statistics (maths was her best subject at school, apparently) and recommends watching a TED talk given by neuroanatomist Jill Bolte Taylor, who remarkably studied her own stroke while it was happening: "It's a great thing to watch and be recalibrated."

But there is a cheeky, provocative side to the actress that comes out the longer we chat. We discuss her recent trip to Tasmania, where she filmed the movie *Lion*, and she begins to wax lyrical about how much she loves the Apple Isle: "Oh, the cheese, the oysters, and Mona … I'm starting to sound like a tour guide now!" she says, laughing. Without missing a beat she brings up Mona's main attraction: the infamous vagina wall, and more hilariously what Sunny's reaction was when she came across it. Kidman describes herself as feminist, like her mum. "Mum would say I'm far more airy fairy," she says. "But, hey, I'm the artist in the family; I'm the wildcard!"

A pioneering one, to say the least: Kidman is one of Australia's most successful, and famous, actors. She was one of the first to pave a significant career in Hollywood (marrying and divorcing America's superstar Tom Cruise and adopting two children, Connor and Isabella, along the way); and the first Australian woman to win a best actress Oscar (for *The Hours*, in 2002) amid myriad honours, including being made a Companion of the Order of Australia in 2006.

Even standing in the middle of the Outback, Kidman cannot escape her fame. A Japanese tourist wanders past as we photograph her on a track alongside Uluru, and he suddenly does a double take as he realises who the tall blonde woman in the vintage hat is. "That's Nicole!" he exclaims to no-one in particular. "From *Australia*!"

"I'VE BEEN BLESSED AND SO I JUST LOVE BEING ABLE TO SHARE THAT, WITH MY EXTENDED FAMILY, WITH THE PEOPLE I CAN HELP … I WANT TO KEEP DOING MORE"

While she has lived in the US for the past two decades, Kidman remains continuously supportive of the Australian film industry, through her network of friends, sponsoring awards, hosting galas in Hollywood and recently returning to make two movies with first-time feature directors: *Strangerland*, an Outback-set thriller about a family dealing with the disappearance of their teenage daughters, directed by Kim Farrant; and *Lion*, directed by Garth Davis, the true story of Indian boy Saroo Brierley, who was lost on the streets of Calcutta before being adopted by a Tasmanian couple and who tracked down his birth mother 25 years later via Google Earth. In the next 12 months she has two other Australian-related projects on her schedule: the US TV adaptation of the Australian novel *Big Little Lies* (being produced by Australian Bruna Papandrea, a close friend, and Reese Witherspoon, who will also star alongside Kidman) and the second series of *Top of the Lake*, by Jane Campion (another close friend, who directed Kidman in the 1996 period drama *The Portrait of a Lady*).

The decision to star in *Strangerland* was in part made because it meant she could come back to Australia and spend time with her family while making the movie.

"I've reached the point where I can do that, I have to say to Keith: 'How can we make this work?' And the great thing was I was able to go back and make *Strangerland* while my father was alive and well, so by being in Australia with the kids and doing that I was able to be close to my family," she says. "And a lot of those choices are made subconsciously. There was a pull for me to go back and do it."

Another reason was to support her cinematic sisters. "I'd met Kim and I wanted to support a female director," she says. "Because one of the things the industry is dealing with here now is there are just not enough female directors, and comparatively I think five per cent of directors working in the industry are women. I mean, it's all well and good to talk about it but I have to start working with female directors more."

It was the same momentum that helped make her sign up for her next role, playing eminent British scientist Rosalind Franklin, who helped discover the structure of DNA, in the new West End play *Photograph 51*. "Part of the reason I'm going to do the play is it's written by a female playwright [Anna Zeigler] and I read the statistics on the plays written by women and there are very few," Kidman says. "So I thought, well this is a new play written by ▸

WILL DAVIDSON



Céline cape, $4,755, and dress, $9,655. Tiffany & Co. necklace, $1,700. **Beauty note**: Swisse Rose Hip Facial Moisturiser.


WILL DAVIDSON



Thakoon coat, $4,700. Gary Bigeni dress, $440. Andrew McDonald boots, $420. Faith (left) wears a Zara jacket, $70. Vintage dress, $165, from The Vintage Clothing Shop. Country Road shoes, $80, worn throughout. Sunday wears a Zara dress, $60. Country Road shoes, $80, worn throughout.



Chanel dress, worn as coat, $15,380, from the Chanel boutiques. Narciso Rodriguez dress, $3,355. Tiffany & Co. necklaces, $1,250 and $70. Cartier bracelet, $2,450. Stella McCartney boots, $2,795.

a woman: okay, let's jump in. And it feels like jumping off the cliff because very rarely do people do new plays on the West End."

Another reason she accepted the role was because the subject matter is close to her heart: "It's what I call a science play, and science is intriguing to me, particularly now, and my father was a biochemist and Rosalind was a biochemist."

Starring in a new play on the West End, 17 years after she was described as "theatrical Viagra" for her role in *The Blue Room*, is brave, and Kidman admits to having a fear of returning to the stage. "But I thought, at this stage in my life, if I'm not going to take these risks, I'm not doing justice to the path I've tried to carve," she says. "And that's what I try to do now, because fear is the thing that stops everybody from taking risks, so I try to acknowledge that I have the fear and go: okay, so what's the worst thing that can happen? Sometimes I think: 'Why would I do that to myself?' And then I think: 'Well, life is there to be grabbed, why not?'"

She will move the family to London for the duration of the play, which runs from September to November, another move in the gypsy life of the Kidman-Urbans on tour. "We set up home: whether we're in a hotel or a rented house, we set up home and make it a home."

"I REALLY VALUE MY TIME OFF, TO BE ABLE TO DO THESE THINGS LIKE GO TO ULURU TO SHOOT WITH *VOGUE*. AS I GET OLDER AND I LOOK BACK, THE MOST PRECIOUS THING IS TIME"

Kidman and Urban met at the G'day USA trade event in Los Angeles 10 years ago. It was a serendipitous meeting: both Australians had been living in the US for many years, and had been through enough roller-coaster of life – he through addiction, rehab and relentless touring; she through professional highs and personal lows, celebrity marriage, heartbreak and divorce, winning an Oscar along the way – that when they finally met they knew what they wanted and didn't want to let it go. They married in Sydney in 2006 and recently celebrated their ninth wedding anniversary, after which they posted a loved-up video on Facebook thanking their fans for the well wishes. The day after Kidman returned from Uluru, Urban hosted a breakfast TV show during which he said of their marriage: "We're so grateful we found each other … What are the odds? Two of us leaving Australia and finding each other after that many years."

When I say they appear madly in love, Kidman says: "I would use the term, not madly in love, but deeply in love; it's always been deeply in love, ever since we first met. I can't even explain it. It's unbelievable that we found each other and at that stage in our lives were able to connect in that way and be that open to what the future was going to be.

"But we really commit to each other and give to the relationship; our priority is to be together. I don't ever take it for granted. This is not luck: this is the place that we both have that's ours and nobody else has it; our children reap the nourishment from it but we have to keep making it work. What I have now – the life I have with Keith and with my whole family – it doesn't just tumble into your lap; it's from setting my sights on it and saying: 'I so don't want to be alone, I don't want to walk this alone', and I found that.

"It is a love story, but it's a real story. Because there are many, many things that have happened within that, and there are times when life feels so brutally real and it's just like: 'Okay, but I've just got to get back up', and that's something I'm really interested in, that survival."

The problem with finding such a great love, she says, is the fear of losing it. The Kidman family have been hit by two tragedies in the past 12 months. Kidman's beloved father, respected clinical psychologist Antony Kidman, died of a heart attack last September while visiting Nicole's younger sister Antonia in Singapore. Tragically, Antonia's first husband Angus Hawley died suddenly in New York just seven months later.

"My mum and dad had 50 years and his [Keith's] parents have had 51 – they had lifetimes together," she says. "And when my mother had my father taken from her …," Kidman goes quiet. "The more you love the deeper the wound, so you're walking on this cliff in a way that you can fall off … but to have the depth of love, that's the meaning, ultimately; that's life."

Kidman says she has always been extremely close to her mother and sister, but the women in her extended family have bonded together even more this past year, with Nicole's cousin planning to take Janelle to London to see *Photograph 51*.

"We're a very tight family, the aunts and grandmothers and nieces. We're probably closer than other families who don't live in the same country; we take holidays together."

Kidman particularly wanted Janelle to join her, Sunny and Fifi in Uluru, and to experience the Indigenous women's ceremony. "It was special and I think we came back closer," she says. "It was one of those times that you can spend and do something special like that, you tend to move in to each other. We live in different countries and obviously my mum is alone now and to have her be there and be part of it, I was so glad that she came."

As for what the future holds, Kidman says she would "love to make a film that has mass appeal; that would be extraordinary". "But," she adds, "I really value my time off, to be able to do these things like go to Uluru to shoot with *Vogue*. As I get older and I look back, the most precious thing is time. Sometimes time just for daydreaming and pottering around, or taking an impromptu holiday or spontaneous trip; that for me is what I'm also trying to leave time open for so that means saying no to things.

"And I like doing that, because I like doing it for my family. I really just love being with my family, and Keith is exactly the same. One of our greatest joys is just being at the beach, swimming, barbecuing, reading, listening to music, playing guitar, singing around the piano … that for us is just heaven." ■

WILL DAVIDSON



Haider Ackermann top, $410, skirt, $4,560, and belt, $1,310. Faith (left) wears a vintage coat, $165, and dress, $165, from The Vintage Clothing Shop. Sunday wears a coat, $165, from The Vintage Clothing Shop.

WILL DAVIDSON





Anthony Vaccarello top, $1,935. Michael Kors skirt, $2,940. Vintage hat, $220, from The Vintage Clothing Shop.

Hair: Sophie Roberts
Make-up: Liz Kelsh
Shot on location in Uluṟu-Kata Tjuṯa National Park
Special thanks to Tourism Australia

WILL DAVIDSON





Nicole Kidman takes part in an Inma ceremony with Anangu women at Uluru.

Sacred heart

When NICOLE KIDMAN visited *ULURU* she participated in a SACRED women's ceremony. Sophie Tedmanson joins the *movie star* and UN Women goodwill ambassador as she learns from the women in the *HEART OF AUSTRALIA*. Photographed by Will Davidson.





Sunny Kidman Urban is taught a traditional Indigenous dance by local girls at Uluṟu.



WILL DAVIDSON

From different places, we're all women. We all hold strong Tjukurpa *and we don't want to see our culture lost. We must keep teaching our young girls the laws of our grandmothers because we want them to carry it into the future. We must sort out our problems and we must speak out strongly.*" – the late Tjunmutja Myra Watson, a founder of the Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council (NPYWC).

A group of Aboriginal elders is sitting around a campfire at Uluṟu, explaining to Nicole Kidman and her daughters the significance of Inma, an Aṉangu women's ceremony where elders teach young girls *Tjukurpa*, a Pitjantjatjara word with several meanings but loosely translates to culture and ancestry, passing the knowledge of their culture through stories, song and dance.

"We have our ceremony like this passed on from our grandmothers and their grandmothers and their grandmothers and we still dance that now, so it is really lovely to have Nicole be able to join us and for us to show her a little bit of our ceremony," says Rene Kulitja, an Aṉangu elder, through an interpreter.

"It is a really good time for her to come because we're starting, in earnest, a lot of our training for the younger children and the young women to make sure that they will be strong and carry our culture on into the future."

As the ceremony is explained, Kidman, sitting on a blanket on the red dirt with her youngest daughter Fifi (Faith), four, in her lap, and seven-year-old Sunny (Sunday) sitting next to her, nods, listening intently.

"Behind the words, behind the moves, behind the paint, is a very big story …" says the interpreter.

Kulitja adds: "We have many ceremonies and women's stories attached to this country Uluṟu, as we are custodians of Uluṟu. And this is one of the ceremonies directly related to Uluṟu for women, so that's why we picked that one to teach [Nicole] a special dance for women at Uluṟu."

It is a dance, they say, that tells the ancestral story of Tjukutjapi, an important women's site at Uluṟu. The women slowly begin singing and clapping sticks together, and two little Aboriginal girls jump up, inviting Sunny to dance with them; the ceremony begins. The girls jump forward, pushing their sticks from side to side, brushing their feet through the dirt. Sunny mimics their moves and the three girls edge forward, jump by jump, to the hypnotic verse until they reach the campfire and the dance is finished. They clap and laugh, and then suddenly it is Kidman's turn. Someone places a hand-knitted headband over her hair. She leaps up, and, accompanied by three women, she begins the same dance, moving her feet through the red dirt to the chant of the Indigenous ancestral story, with Uluṟu forming a breathtaking backdrop. With her alabaster skin and towering height Kidman stands out from the Aṉangu women, who are dancing next to her barefoot and covered in traditional ochre body paint; but together they move in unison. ▸



Kidman and her daughters at Uluṟu with women from Maruku Arts, including some members of the NPYWC.

WILL DAVIDSON

It is an extraordinary moment of cross-cultural female unity: three generations of Kidman women – Nicole and her daughters are accompanied by her mother, Janelle, who is perched on a log nearby, transfixed on the ceremony – meeting several generations of Aṉangu women from Mutitjulu, the community at the base of Uluṟu.

The Aṉangu women have come here to meet Kidman, who has been an UN Women goodwill ambassador since 2006 and is passionate about advancing women's and girls' rights and empowerment. They invited her to take part in an Inma, to share their living heritage, and to highlight the work they do in looking after each other through the NPY Women's Council (known as the NPYWC), and Maruku Arts, a community group based out of Mutitjulu, which provides Indigenous arts and culture tours.

Kidman described the ceremony as an "intoxicating" experience, one that she was honoured to be able to share with her daughters to further their cultural education.

"I'm really trying to give my girls a sense of purpose in the world, because they are very privileged little girls, and so part of their job is finding how they can be philanthropic, even at this age, and how they can be involved and have compassion and be colour blind and all of those things," Kidman says.

"So that's why it was so important for me to bring them to Uluṟu, and for Sunny to get up and dance with those little girls … I mean, there was no fear, it was just pure joy; it was beautiful to watch."

After the ceremony had finished, Kidman shared with the Aṉangu women the story of how Sunny was conceived after she swam in an Aboriginal waterhole in the Kimberley while she filmed the movie



Australia several years ago. "For 40 years I couldn't get pregnant, and then I went swimming in the waterhole, and it was a very special place to go … and then she came," Kidman told the women as she patted Sunny's head. "So that's why I brought my babies with me … I'm very grateful and feel very connected (to the land). That's why it's very beautiful for me and for us to be invited here and for her to dance with your children, we feel very connected, so thank you,"

The women nodded in acknowledgement, and laughed, knowingly: Aboriginal women know about such things.

"It was interesting for me to see the way Sunday reacted and the way in which she just so willingly and openly, which is not usual for her when she has all those eyes on her," Kidman says later. "And that's why I wanted to explain to them that some of their culture really has penetrated my family to that degree."

Kidman said she was particularly touched by the strength and tenacity of the Aboriginal women.

"Their strength, when you're around them, is incredibly apparent," she says.

It is a trait they are immensely proud of, says Kulitja, the group's spokeswoman: "It's really important for us to be able to show the strength of our culture, this is our country that we are on and we are dancing for our country and that's a really important thing."

Kulitja is one of the most prominent women in the area. Her parents were instrumental in forming Maruku Arts in 1984 "to keep culture strong". She is a director of Maruku Arts and an accomplished artist, whose most famous work, *Yananyi Dreaming* – based on traditional stories of Uluṟu – covered the fuselage of a Qantas Boeing 737. She is also a director of the NPY Women's ▸



Sunny and Fifi Kidman Urban with traditional Indigenous clapsticks.

WILL DAVIDSON



Council, which was formed in 1980 with the objective to support women and families suffering poverty, sickness, destitution, distress, violence, misfortune or helplessness from communities in a vast, tri-state area of Central Australia. The organisation's membership is made up of women from 25 communities and homelands located across a 350,000 square kilometre area of desert around the intersection where the borders of Western Australia, South Australia and the Northern Territory meet.

Members of the NPYWC, says its website, share "language, historical, cultural and familial connections and concerns for themselves and their families that take precedence over state and territory borders".

"The women want what mothers all over the world want for their families: for their children to retain their distinct culture, heritage, and languages, to access education, for families to have opportunities to work and for be engaged and for everyone to live in respectful, safe and healthy communities," says Kulitja.

She adds: "It's our work to take care and protect all of the women in our area. There are a lot of women who gain strength and are able to carry on strongly in their lives through the Women's Council work. We have a lot of different programs, including ones that particularly take care of the really senior ladies in the community; we have programs for young girls.

"One of the really good programs is to take the young girls, from really small children to young adolescents and young women, to take them out to bush sites, sometimes for day trips and sometimes overnight as well to get them out on country."

These camps, which are known as *nintintjaku kungkawara tjuta culture kunpu kanyintjaku* – or young women's teaching camps – are aimed at promoting inter-generational cultural learning between senior Anangu women and girls. The women attend a two-night camp at sites that are part of the *tjukurpa* of families from the area, and participate in painting, telling stories, weaving tjanpi baskets and doing Inma. By running the camps, the senior women also teach the young women first-hand an Anangu style of leadership.

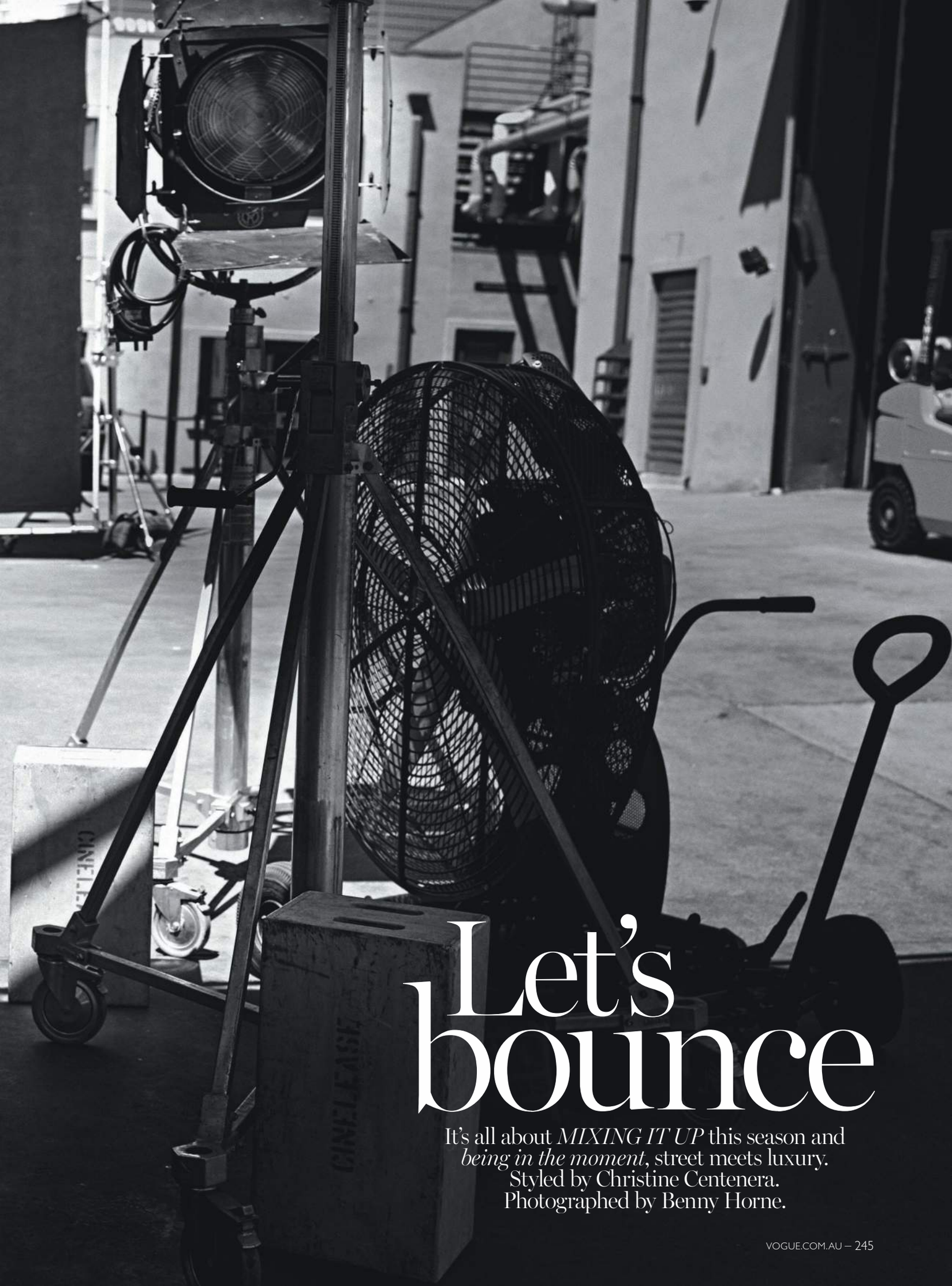
"After each camp everyone heads home feeling happy, strong and proud to be Anangu", says Kulitja.

The NPYWC is a non-government, not-for-profit organisation that receives funding from grants and fundraising. Says Kulitja: "These services continue today with the support of the women because they and governments see these concerns still needing direct action and support: traditional healers (*ngangkari*) who offer healing and emotional wellbeing services, domestic and family violence crisis case management and outreach for women, aged, frail and disability case management, disability advocacy and carer respite, a child and family service for children where neglect or growth faltering is present and where families have involvement with the child protection system, programs for young people, emergency hardship assistance and a social enterprise that provides income for women – the Tjanpi Desert Weavers."

Continued on page 311



Vetements coat, $5,690, top, $845, and jeans, $1,480. Off-White shoes, $1,320. All prices approximate; fashion details last pages.



Let's bounce

It's all about *MIXING IT UP* this season and *being in the moment*, street meets luxury. Styled by Christine Centenera. Photographed by Benny Horne.



Givenchy by Riccardo Tisci coat, $15,050, pants, $2,850, earrings, $300 per pair, and nose rings, $300 each. Citizens of Humanity T-shirt, $150.



BENNY HORNE

Acne coat, $2,160, and top, P.O.A. Off-White pants, $1,085. Kanye West x Adidas Originals Yeezy Season 1 sneakers, $470.



Vetements dress, $1,800.
Alexander Wang coat,
P.O.A., top, $1,295,
and shoes, P.O.A.



BENNY HORNE



Marques Almeida coat, $1,260. Georgia Alice coat, worn underneath, $600. Christian Dior harness, $4,400, and jumpsuit, $4,100.



BENNY HORNE



Prada dress, $4,210.
Ten Pieces T-shirt, $130.
Off-White shoes, $1,320.

BENNY HORNE



Aganovich jacket, $5,085, top, $520, and belt, $395. Bianca Spender pants, P.O.A.



3.1 Phillip Lim jacket, $2,380. Kenzo jacket, worn underneath, $2,170. Gucci dress, $5,640.



BENNY HORNE

Altuzarra coat, $18,315. Faith Connexion shirt, $930, worn around waist. Mary Katrantzou dress, $9,435. Off-White shoes, $1,320. **Fragrance**: Ralph Lauren Midnight Romance EDP.



Hermès overalls, $11,085. Jacquemus top, $495. Kanye West x Adidas Originals Yeezy Season 1 sneakers, $470.

BENNY HORNE



Burberry Prorsum jacket, $4,850. Strateas Carlucci pants, $650, and coat, tied around waist, $1,375.


BENNY HORNE



No. 21 jumper, $570, and dress, $2,850. Alexander Wang shoes, P.O.A.

Make-up: Benjamin Puckey
Hair: Mark Hampton
Manicure: Marisa Carmichael
Model: Amanda Wellsh
Production: Wes Olson at Connect The Dots Inc.



Mulberry dress, $3,300. Delfina Delettrez earring, $1,585. Fleet Ilya choker, $355. Wolford tights, $80, worn throughout. Fausto Puglisi boots, P.O.A. All prices approximate; fashion details last pages.



Pretty punk

Soft, *sweet* and deeply *SUBVERSIVE*, with attitude. Styled by Aurora Sansone. Photographed by Victor Demarchelier.

Prada top, $2,490, with small brooch, $440, medium brooch, $610, and large brooch, $1,030, pants, $1,010, hairpins, $450 and $610, bag, $10,030, and shoes, $1,070.



Gucci dress, $2,485, and shorts, $790. Eddie Borgo earrings, $370. **Beauty note**: Tom Ford Lip Color Shine in Quiver.



VICTOR DEMARCHELIER

Dolce & Gabbana dress, $13,500, and headphones, $13,000. Gerbe tights, $65.



Fausto Puglisi dress, P.O.A. Emilio Cavallini top, $140. Sophie Bille Brahe earrings, $740. Jimmy Choo shoes, $2,760.

VICTOR DEMARCHELIER

Blumarine dress, P.O.A.
La Perla bodysuit, $960.
Eddie Borgo earrings, $235.





Philosophy di Lorenzo Serafini dress, $1,340. On right ear: Delfina Delettrez earring, $1,600. On left ear: Ca & Lou earring, $445. Fausto Puglisi boots, P.O.A.



VICTOR DEMARCHELIER

Fendi dress, $5,990,
bag charm, $1,640, and
shoes, $2,625. Eddie
Borgo earrings, $370.
Fleet Ilya bra, $610.
Lulu Guinness bag, $505.

Hair: David von Cannon
Make-up: Maki Ryoke
Manicure: Kelly B
Model: Aline Weber



Alessandro Michele at his home in Rome.

Roman emperor

Gucci's new *CREATIVE DIRECTOR*, the unknown *Alessandro Michele*, is a lot like the woman he champions: DARING, curiously compelling, and with a *streak of mystery* and eccentricity. By Hamish Bowles.

JAMIE HAWKESWORTH JASON KIBBLER



Gucci jacket, $2,760, shirt with brooch, $2,635, pants, $1,030, and bow, $155. All prices approximate; fashion details last pages.



Gucci sweater, $8,585, skirt, $1,505, shorts, $790, brooch, $1,135, and hat, $290.

HAMISH BOWLES JASON KIBBLER

When Alessandro Michele was appointed the new creative director of Gucci at the beginning of this year, the fashion firmament expressed a certain surprise at the positioning of a relative unknown at the helm of the storied billion-dollar Italian luxury brand. No-one, however, was more surprised than the 42-year-old Michele himself. With the quirky, long-haired looks of a Merovingian king and a personal style that runs to flower-sprigged Lisa Corti hippie blouses, neckerchiefs that he scissors from lengths of Indian silks, and fistfuls of antique rings, Michele could not be further removed from the sleekly controlled understatement of his predecessor Frida Giannini, who left the company abruptly in January with her partner, then-Gucci CEO, Patrizio di Marco.

"I wasn't even on the list," Michele says, referring to the presumed roster of high-profile industry talents whose names had been bandied about for the coveted job.

Di Marco's replacement, Marco Bizzarri (who had earlier doubled Bottega Veneta's revenue under his leadership within the Kering Group), instead chose one of Gucci's battalion of behind-the-scenes designers: Michele had joined Gucci in 2002, initially working in London with Tom Ford.

"Fashion is about creating emotion, it's not necessarily rational," explains Bizzarri. "I thought: 'Why should I look for someone else when he can translate the heritage, and when the values of Gucci are in his veins?'"



A decorative antique installation inside Michele's apartment.

Giannini left before her autumn/winter '15/'16 menswear presentation, which was apparently runway-ready, and so Michele hit the ground running. It was said that he had only a week to create a replacement men's collection. "It's not exactly true," Michele tells me with a wry smile. "It was five days." His autumn/winter '15/'16 womenswear collection, meanwhile, was to be presented a month later.

Starting at 9am every day, the newly installed creative director worked intensively with his menswear designers; at 8pm he joined the womenswear team. "It's when I understood what a big company it was," says Michele, who now counts some 70 designers on his staff. In short order, samples were made and fabrics sourced or created. Michele pulled treasured vintage pieces from his wardrobe to use as inspirational starting points, and many prints were taken from antique textiles in his own collection – not only the lengths of fabric assembled from frequent forays to antiques shops and markets around the world but even his carpets and fragments of his upholstery – all "to put together that kind of garden", as he expresses it. (Later he used the 19th-century rose-printed red toile that cushions the bed for his Boston terriers, Bosco and Orso – a crib repurposed from an Indian palanquin – as the unexpected lining of Gucci bags clasped with bridle motifs.)

Michele admits to obsessing about the collections "every single minute". He went to see *Birdman*, for instance, "but I wasn't looking at the film", he says, laughing. Instead he fixated on a certain striking red-painted corridor in the movie, which soon translated into the women's collection's urban set, with its industrial-metal floor and walls paved in black and white subway tiles and painted an oxblood red – a set that Michele peopled with wan, gender-unspecific young people, each of them dressed to suit their individual looks. (Unusually, he styles his shows himself.) The men's show featured crepe-de-chine blouses with pussycat bows at the neck, or long-sleeved tees in a coral-red lace worn with shrunken jackets and duffle coats with sleeves cut to bracelet length. The berets and horn-rimmed glasses of a comic-book Left Bank intellectual, the patterned scarves twisted at the neck, and the hands clustered with rings, meanwhile, all evoked elements of Michele himself. (When we meet in Rome a couple of months after the show, where Michele is busy working on his 2016 resort collection, he is wearing no fewer than 11 rings, including a deco platinum-and-sapphire example; a Georgian cabochon emerald; a carved pink stone skull from Codognato in Venice; a ruby-eyed Victorian snake; a new Gucci design; and a nun's ring banded with tiny nodules, each one signifying a different prayer.)

In a subtle homage, he used Abel Korzeniowski's haunting theme music from *A Single Man* as his soundtrack. "Tom has a quality like a movie superstar. And I love his vision of that beautiful, Halston-style 70s American woman," he says.

Michele's own debut could hardly have been a more emphatic distancing from Giannini. "We are really such different people," he says. "I am trying to cause a little revolution inside the company, to push another language, a different way to talk about beauty and sexiness, which is an old word. It's about sensuality now. When I started the first collection, I was thinking not in terms of fashion but in terms of attitude," he adds, "that sense of beauty that I tried to find for an old and beautiful and charming brand like Gucci."

The garrulous and engagingly unprocessed Michele is still wreathed in wonderment at his new role. Of Bizzarri he says: "He gives me the space to do what I want to do. I have to say that he is crazy – he said: 'Do whatever you want. Don't care about the money.' I risk a lot, too," he adds, "because I destroyed everything."

This was certainly no seamless aesthetic transition: Michele entirely redefined what Gucci could represent, working in the very contemporary idiom of eclectically mismatched separates with a quirky vintage flavour, along with precious accessories that he likens to the relics of saints.

"It's not easy to live now," he says. "I think we need to dream. So I wanted to present an idea of something romantic, in dreamtime, like in a movie." He is also enjoying working with what he describes as "the Pop symbols of the company" – elements like the double-G logo and the company's trademark striped athletic ribbing.

Michele's mother was the first assistant to an executive at Rank films, a British company with studios in Rome. "A super-crazy lady, from this super-stylish movie world," as he remembers her. "There is something eccentric about people like her that we miss today, so I built my fashion show around the idea of individuality. The way you dress is really the way you feel, the way you live, what you read, your choices. That's what I want to put into Gucci." ▸

His father, in contrast, was "a bit of a shaman, with long hair and a beard. The only dream I have in my life is to be a little piece of my dad, because he was really happy."

The flora and fauna motifs, along with the sense of handicraft that Michele tries to weave into all his collections, recall not just his father's hippie magic but other aspects of his childhood, as when his aunt taught him to crochet in an effort to focus his wayward childish energies. "I still love to work with my hands," he says, admitting that now he picks up new stitches on YouTube and, when in London, makes pilgrimages to Liberty to buy needlepoint kits.

The Gucci design team has recently led a peripatetic life. Ford centred it in London, where he lives, while Giannini moved operations to Florence (birthplace of Guccio Gucci, who founded the company in 1921), and much of the business side is based in Milan. Michele, though, prefers Rome. "There is something about the culture of the 50s and the cinema," he says of his hometown. "But I also need to travel. I need to go to London. You have everything there: present, past, future, exhibitions, theatre. And real eccentricity is still very much alive with the English; the kids in the East End, beautiful English old ladies." He also loves contemporary Los Angeles dressing ("the way they put things together; it's not chic, but it's inspiring") and New York, where he shops vintage stores and where he will present his 2016 resort collection – "a couture show in a garage", as he explains. "I love couture, but the other side of me loves the street, and I think the mix of these two can create something new."

Michele studied at Rome's Accademia di Costume e di Moda – he initially hoped to become a costume designer – where he was inspired by visits from the legendary Piero Tosi, who created the costumes, hair and make-up designs for such image-conscious auteurs as Visconti, Pasolini and Fellini. "He is a monument," says Michele, "a god."

Eventually, however, Michele considered fashion a more pragmatic career choice and left the city at 22 to design knitwear in Bologna for Les Copains. Three years later, he headed back home to work with Silvia Venturini Fendi, whom he found "curious about everything and fun to work with – I think that if you work in fashion, you need fun. And the Fendi Baguette," he adds, "was exactly my idea of a 'relic' – this is what I'm trying to do with Gucci."

Michele admits that his eclectic vision and references are complicated for a design team to follow. He might cite Jane Austen ("I try to find the right dress of a modern Emma") or the weird pastel film quality in an old Fellini movie. "I'm very inspired from the past," says the man who calls his work "fake vintage" and washes many of his fabrics to give them a patina. "I'm not interested in the future – it doesn't exist yet – but I'm interested in the past and the contemporary. My apartment is full of antique pieces, but I put everything together like a modern installation."

He shares a poetic 18th-century garret with his partner, Giovanni Attili, an urban-planning professor, and admits it took him a while to tell the scholarly Attili that he owned 360 pairs of shoes.





From top: inside Michele and his partner's light-filled country home in Civita di Bagnoregio, Italy; looking towards the precipitous location of the retreat as viewed from a neighbouring village.

"His taste was contagious," says Attili, who nevertheless exercised a rigorous editing program when they set out to decorate the apartment. "When I was on my own it was completely crazy," says Michele. "Twenty chairs to a room, for me, was completely normal."

The couple also has a country house, where Michele worked in scenic isolation on the designs for his debut collections. Civita di Bagnoregio is a picturesque village two hours north of Rome, perched fantastically on top of a little mountain.

"It's a very eccentric place for very eccentric people," says Michele approvingly. Michele loved it the moment Attili brought him here; almost immediately they found a ruinous house built from the stone rubble of a former monastery over a network of Etruscan caves and spent the next year and a half restoring it. "Every single time we return it's like the first time. It's like a love affair," says Michele.

Of course, at Gucci's magnificent headquarters in the Palazzo Alberini, it's suddenly easy to understand Rome's special allure as well. Though its neoclassical facade was refaced in gleaming pale travertine in the 19th century, it was originally built in the early 16th century under the direction of Raphael. Michele's vast studio occupies the two rooms constituting the former chapel on the palazzo's piano nobile, with an elaborate polychrome ceiling. It takes the breath away.

"This is the real Rome," he says proudly. "I never dreamed of something like this."

In short order, Michele has layered the modern polished-travertine slabs on the floor with a patchwork of antique Persian and Oushak rugs and placed a vast 19th-century partner's desk on top of it.

He has also created convivial seating groups with a suite of Napoleon III furniture that he left in its original boiled-egg-yolk–yellow brocade but had piped in nail-headed coral-red ribbon and backed in a 60s geometric print. "Even in fashion I like to mix geometrics with florals," Michele says.

There are 14 designers sitting in on that day's meeting as he painstakingly reviews all the images and the thickets of fabric samples. "I don't like a fashion show where you have only two prints – it drives me crazy," he says, gesturing to a wall smothered in the prints he is using in the show. "I'd rather a woman spend five hours choosing a coat or a shirt – I prefer that they have the choice, like in a toy store! But the people from merchandising are a little bit confused about this …"

In the room next door are sketches for a few celebrity dressing projects, including Georgia May Jagger's dress – a lilac robe lavished with chinoiserie embroidery – for the Costume Institute Gala in New York. (When Michele escorted her to the party a few weeks later, he found the *China: Through the Looking Glass* exhibition, he told me, "so inspiring that I want to redesign my whole collection!".)

"I'm so happy," Michele says amid the carefully organised chaos, "because for me, every day I work is a new day. I don't care what will be tomorrow. It's incredibly beautiful to work on Gucci because I can translate all my passion – I can create the character I want. And I'm having a lot of fun." ■

HAMISH BOWLES JASON KIBBLER



"IT'S INCREDIBLY BEAUTIFUL TO WORK ON GUCCI BECAUSE I CAN TRANSLATE ALL MY PASSION"

Gucci top with brooch, $1,605, skirt, $5,330, belt, $555, and shoes, $2,050.



Fendi coat, $35,000. Angela Friedman top, $250. Brock Collection skirt, $1,175. Prada pin, $610, and shoes, $1,070, worn throughout. On right hand: Erica Weiner ring, $2,695. Xiao Wang ring, $2,010, from Broken English. On left hand: vintage ring, $1,065, from Phoenix Roze. All prices approximate; fashion details last pages.



New vintage

Everything old is *NEW AGAIN*. A soft coat, a languid dress, skin through lace, all edged with GLITTERING brooches and rings, as worn by muse, musician and model Julia Cumming … It's all in the *finer details*. Styled by Katie Mossman. Photographed by Nick Dorey.



This page: Prada dress, $4,210, large pin, $610, and small pin, $440. Kiki de Montparnasse top, $1,235. Stylist's own necklace, worn throughout. Erica Weiner ring, $2,695. Vintage ring, $1,075, from Broken English. **Opposite**: Bally jacket, $3,895. Prada shoes, $1,070.

NICK DOREY





This page: Gucci coat, $39,470. Dolce & Gabbana slip, P.O.A. Vintage brooch, $100, from New York Vintage. On right hand: Erica Weiner ring, $2,695. Vintage ring, $2,080, from Broken English. On left hand: vintage ring, $1,075, from Broken English. Xiao Wang ring, $2,010. **Beauty note**: Giorgio Armani Eye & Brow Maestro in 02. **Opposite**: Chanel dress with cape, $9,640, and cuffs, $4,220 each, from the Chanel boutiques. Vintage ring, $1,075, from Broken English. Xiao Wang ring, $2,010.



NICK DOREY



NICK DOREY



Opposite: Marc Jacobs coat, $18,880. Saint Laurent dress, $7,270. Vintage brooch, $95, from New York Vintage. On right hand: vintage ring, $2,080, from Broken English. On left hand: vintage ring, $1,075, from Broken English. Xiao Wang ring, $2,010. **This page**: Bottega Veneta dress, $13,470.



Opposite: Miu Miu coat, $19,670. Angela Friedman bra, $135. Phoenix Roze ring, $1,065. **This page**: Dolce & Gabbana coat, $46,500. Kiki de Montparnasse slip, $735. Vintage pin, from New York Vintage. Prada floral pin, $610. On right hand: vintage ring, $1,075, from Broken English. Xiao Wang ring, $2,010. On left hand: Erica Weiner ring, $2,695. Vintage ring, $2,080, from Broken English. Phoenix Roze ring, $1,065.

Hair: Neil Moodie
Make-up: Emi Kaneko
Set design: Yoni Zonszein
Model: Julia Cumming

NICK DOREY



Taking flight

JORDAN ASKILL is an artist, *jewellery designer* and sculptor with a *passion* for the natural world that makes him ideal to design a butterfly-themed collection for Danish *JEWELLER Georg Jensen*. By Alison Veness. Styled by Kate Darvill. Portrait by Hugh Stewart. Photographs by Justin Ridler.

Jordan Askill is one of those people you want to hang out with – go see an exhibition and drift around New York (his current home), or lie on your back in Central Park and look up at the sky and talk. He is passionate about his work: kind, gentle, cool and completely generous.

"There's a nature reserve here near my brother's house where I'm staying," he says over Skype from Garrison, upstate Putnam County, on the east side of the Hudson River. "I've become quite passionate about it and I spend a lot of my time there, getting ideas, especially when I was first designing this collection for Georg Jensen."

The young Australian is the first designer in 15 years whom Georg Jensen has invited to collaborate. He was introduced to Meeling Wong, the ▸



Ellery dress, $1,750. Georg Jensen earrings, $495. All prices approximate; fashion details last pages.



JUSTIN RIDLER



"THERE'S A HYPER-REAL FEELING SO YOU KNOW IT'S THE ANIMAL, BUT INTEGRATED INTO THE WEARER SO THAT IT ENDS UP BEING A SPECIAL SYMBOL, A TALISMAN"

Nicholas dress, $340. Georg Jensen bangle, $495.

managing director of jewellery and president in North America, who initiated long discussions and tempted him by showing off pieces in the company's extensive archive collection at its headquarters in Copenhagen.

"I had this complete enthusiasm and I suppose a lot of my more couture sculptural work with animals morphing together into these shapes … resonated with Meeling and she could see I love working with animals, nature, organic shapes, which was prevalent in a lot of Jensen's work and their collaborators too," says Askill.

Georg Jensen has a rich history of working with designers and artists, including a long association with Henning Koppel, more recently with Marc Newson, and most notably Vivianna Torun Bülow-Hübe, who worked with Georg Jensen through the 1960s and 70s.

"Vivianna Torun was very directional in her shapes and she really brought this clean, modern flow to life. She has created quite a legacy with her work," says Askill. "Others I was interested in were Hans Hansen, Karl Gustav Hansen (son of Hans); Georg Jensen bought their company in the 1990s and so there are these amazing pieces too in the archive. And Henning Koppel."

"IT'S ABOUT TAKING SOMETHING ORIGINAL INTO A NEW REALM, TRYING TO GIVE IT A NEW LIFE"

The designer was influenced by both the old and the newer pieces. "I thought it was important to combine both for the new Georg Jensen pieces, giving it this new birth and life with pieces like the neck cuff, which is all butterflies flying together in motion, fitting and flying around the neck, which was influenced by Torun."

Askill is inspired by an animal and works with its shape to give a "hyper-real feeling so you know it's the animal, but integrated into the wearer so that it ends up being a special symbol/formation/talisman rather than a specific animal – so it's about taking something original into a new realm, trying to give it a new life".

Askill's signature organic shapes are derived closely from this idea of a strong animal: "In my work they started off as majestic creatures and now it's more these endangered and protected species. And it was about showing how jewellery design has developed through the centuries [at Georg Jensen], through art nouveau and the 70s. It was important that people could look at this collection and know when it was made."

Wanting to draw on this art nouveau feeling, Askill visited Jensen's home in Raadvad, Denmark, where he was born in 1866.

"His house was in a forest with woods around and so this nature, this organic inspiration would have been very relevant to him. It was humbling and I felt quite grounded by the experience. And going into the amazing archives in Copenhagen and seeing that there was always this nature influence, in the texture of the metal – especially in the art nouveau period – gave me a real connection."

A brooch featuring images of a butterfly in profile particularly inspired Askill. "Once I saw that and looked through the early work and also found a distorted neckpiece, too, it was obvious there was the influence of butterfly wings."

Askill has used two species of butterflies for his collaboration: the Monarch, which migrates from Canada to Mexico and is close to being listed as endangered ("I'm worried that this migration will be disturbed or interrupted with land development"); and the Karner Blue, a small butterfly, which is endangered and protected.

"Monarch is the more typical form of butterfly that's been used for representational things through art and fashion and I thought it was interesting because of that reason and because it's protected and so talked-about at the moment. That was the coordinate of the Jensen collaboration, to use something of the moment that made you realise the time and what's going on in society."

The texture and feel of the butterflies was achieved with the latest three-dimensional technology. "We sculpted the initial Monarch on the computer, making it look as realistic as possible, then we started stretching and bending it around the neck but keeping the texture mirrored in each butterfly so you can see it hasn't got that sculpted-by-hand feel."

The pieces are made from the trademark Georg Jensen silver; in gold with diamonds; and in black rhodium on silver.

Askill is proud to be part of this rebirth, as he calls it. "I get quite an emotional feeling, when I look at the archives; it's the kind of work I've always connected with so it's really beautiful to be a part of their legacy and honour this past," he says.

Archives and vintage is the fashion buzz – right now. "It's a way of really being true to the company but taking it into what's relevant and into the future. It's important because there is so much excess right now, everything is crazy, it's hard to remove yourself," says Askill. "So this idea of going back to someone's roots and getting really inspired and interpreting it in your own way feels like a solid way of doing things and being true to the brand.

"There's so much going on in the world," he continues, "and it feels like it's settling and affirming that you can go back to the past, be inspired from our past from a beautiful place rather than doing it for design's sake. It's about taking a breath, taking stock and going back somewhere. When you can put your feet down and be inspired, that's great."

Askill was born in Darling Point, Sydney. His parents were musicians and his older brother Daniel and younger brother Lorin are both film directors, which has enabled various projects. "They [his parents] were very aware of things we needed to be in tune with," he says. "We had brotherly things growing up but we are lucky and have always been very supportive of each other."

Askill adds: "Our parents had us making movies when we were very young, so there was always this nice kind of connection. My father is a percussionist, he had an ensemble called Synergy Percussion in the early 80s, and he's a composer and teacher now. My mother worked for the Australian composer Peter Sculthorpe. She's an artist and she paints as well, and so there were always strong art influences when we were growing up."

Askill admits that he has always been obsessed with animals since he was a young boy: "I don't know where it comes from exactly; I think they were a connection into another world. I used them as a freedom to explore other shapes and things that were going on and not naturally given to us; it was a way of escapism for me and dreaming."

So which creature would he be in another life? "I would be a mythological animal, a bird or a panther … something strong and fast, or I'd be able to fly; something with this mythological feeling about it," he says. "So something free with a majestic feeling." ■

JUSTIN RIDLER



Boss dress, P.O.A. Georg Jensen neckpiece, $3,300.

Hair: Michele McQuillan
Make-up: Peter Beard
Manicure: Jessica Diez
Model: Sydney Barber

The big idea

Once a bored receptionist who'd nap at her desk, now one of the world's most successful *businesswomen*, *NATALIE MASSENET* is CELEBRATING her brainchild's *15th birthday* in STYLE. By Zara Wong.

The most frequently asked question posed to Natalie Massenet – founder and CEO of Net-A-Porter, chairwoman of the British Fashion Council and the #girlcrush of many women worldwide – is how she came up with the idea for Net-A-Porter. Celebrating 15 years in business this year, the e-commerce retailer has since become the byword for a certain standard; designers tout being stocked on the website as a gold seal; and it's a regular port of call for the luxury fashion shopper.

"I feel like that question is no longer relevant," says Massenet. "I'm like: 'Well, I wanted to create a shoppable magazine …'" she drifts off, mimicking the exasperation each time the question arises. "When that question was first asked, people were like: 'What the hell are you thinking? Where is your store?'"

Asking how Massenet came up with the idea for Net-A-Porter is an attempt to understand her and, not to sound like a typical airport-bookstore-business-book headline, the "secrets of her success": how she took a lofty idea of delivering luxury fashion to women all over the world. We all want to know how she did it.

"I'm an ideas person, and it's dangerous. I just need to park them!" she says with a laugh. "I've always been like this, I didn't have any concept that this is not how most people operate. Now as I look back at how I organised my friends at school and came up with these incredible imaginary games. My mum refers to it as 'Bring out the elephants!'" she says, throwing her hands up in the air and leaning back in her chair. A former Chanel model who lives in Paris, her mother is ecstatically proud of her. "She could probably open a press bureau for me, she will be clipping this article and commenting on it. She's like: 'Oh my god! Oh Natty! That's incredible!'"

Since 2000, Net-A-Porter has expanded to include beauty and sport sections and two separate websites: discounted fashion at The Outnet and menswear at Mr Porter. There are few plans to move beyond fashion. "It's one of the traits I've realised a lot of entrepreneurs have. One of the drawbacks is you start a lot of things, get a lot of balls in the air and [sometimes] you just have to stop and refocus," she says. "I think we should stay in the fashion space. There's so much for us to do without deviating. Focusing on fashion, just doing one thing really well, is my goal." There are few hand gestures when she speaks and she is thorough yet simultaneously so concise that it is startling. There's that focus.

"FOCUSING ON FASHION, JUST DOING ONE THING REALLY WELL, THAT'S MY GOAL"

What you've heard about Massenet and Net-A-Porter is all true. The spacious Net-A-Porter London offices are just as you would imagine: open plan, monochrome and lofty, situated above the very brick-and-mortar Westfield shopping centre (locational irony so good you couldn't make it up). There's a Net-A-Porter staffer uniform: on a Friday, women are working on Apple computers wearing boyfriend jeans slouched just so with heels and statement sweatshirts; the men in fitted shirts and tailored chinos. Massenet herself truly does walk into the office each morning looking unflappably perfect; a term thrown about haphazardly nowadays but it pinpoints the entrepreneur to a tee. She's wearing a polka-dot Lela Rose skirt with a white shirt and an Elsa Peretti for Tiffany & Co. cuff, and on her feet are Chloé mini-wedge lace-up sandals (available on Net-A-Porter, of course, though she does point out she's worn them every day this week because of the low heel height). Well dressed, practical and accomplished in her career: attributes that need not be seen as mutually exclusive.

Impeccably groomed, with a steely focus and eye contact that never wavers, she still has a likeable, accessible appeal. It gives everyone the illusion that yes, you too could be like Massenet and run a multi-million-dollar company (or at least look like it, if you shop at Net-A-Porter). She is quick to deflect praise and credits her team, and there are stories of staff Christmas parties where she's danced with assistants and interns. In February this year at a dinner held at New York's Indochine restaurant to celebrate the appointment of vice-president of global buying, Sarah Rutson, she sweetly charmed the crowd of editors and designers, modestly musing how when she started Net-A-Porter 15 years ago, she "wasn't cool enough to reserve a table at the restaurant", so she was overjoyed to be able to book the entire venue during the peak of New York fashion week.

Next on her list of fashion world domination is the social media app, the Net Set, which fuses the community aspect of social media and the world of luxury, Net-A-Porter-verified shopping. The concept came from a conflux of several factors. Giant plasma screens once took pride of place in the office, showing staff what was being purchased and where it was going – Frame jeans to Tokyo, say, a Burberry trench to Kansas. Massenet would wonder aloud who these women were. What did they do? What do they like? What did they put on their coffee tables? Her team were quick to tell her that consumers would shy away from such questions … "Fast-forward to 2015 and there isn't anything that ▸

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anyone doesn't share about themselves now!" she says with a knowing smile. "The consumer behaviour wasn't there then."

At the same time, sales coming from mobile phones and social media platforms like Facebook and Instagram were on the rise. "I'm a consumer and I'm always looking at new tech developments and consumer platforms that are not necessarily meant for a fashion business, and so I would always think: 'What would a fashion company do with that?'" she explains. She's obsessed with Instagram – getting away from technology involves "my 15-year-old daughter grabbing my phone and hiding it or going to the country on the weekend where we have really poor broadband reception", she jokes, just. "I'm on Instagram nearly all day, I find it's one of the happiest places on Earth; it's wonderful to see what your friends see and how the people you admire see the world." She called in the team that worked on mobile phone usability: Alexandra Hoffnung, creative director of social commerce, and Sarah Watson, vice-president of social commerce, who remembers the early days at the company ("I sent the very first Net-A-Porter tweet"). Massenet set them a challenge. "If we were to set up a competitor to Net-A-Porter, what would it look like? I used to call it the Net-A-Porter killer," Massenet explains. Hoffnung, in an email, recalls: "Natalie had the idea a long time ago. It's about creating a platform for our customers to interact; it's a concept she has been talking about since I joined the business in 2007."



Dream team: **from left**, Net-A-Porter's Alexandra Hoffnung, Natalie Massenet and Sarah Watson.

In 2010 Massenet sold Net-A-Porter to Richemont group, pocketing $105 million in the sale but reinvesting a portion back into the company. Then in March this year came confirmation it would merge with Yoox to form the Yoox Net-A-Porter Group, with an estimated valuation of $4.7 billion. Yoox CEO Federico Marchetti will start as chief executive in September and Massenet will stay on as executive chair.

She could have chosen the easier route, to sit back and enjoy the spoils of her career, but instead she is looking forward. Net-A-Porter bloomed in a time when a bursting tech bubble claimed many high-profile fashion casualties. "The reason we launched the Net Set was because if someone was going to launch it, it had to be us. I don't want to look back and say: 'That was a fun ride, Net-A-Porter has a good place in the history books'," she says adamantly. "I want Net-A-Porter to help write the history books, but we need to remember that the consumer is moving on at the speed of light and multiplying and dividing. We could be disrupted."

The Net Set isn't just about social media, though, but slots into what she sees as the future of fashion. "I always see things going in two directions simultaneously; there's never a yin without the yang. On one end, it will become even more exclusive, more products that are one-offs, beautifully made, slow fashion – the slowest fashion that could possibly be – and on the other end will not be fast fashion but personalised fashion that will allow consumers and designers to create based on design. I think Net Set is part of that scenario," she predicts, imagining that users will be able to contact designers for specific pieces within the platform, creating intimate bonds between creator and consumer.

This has been on her mind even more so after seeing *True Cost*, the documentary about the impact of fast fashion. "Everyone in the fashion industry should watch it; it puts it all in context … even as the chairman of the British Fashion Council where we have a whole program dedicated to sustainable fashion, it wasn't that clear for me, there are so many different issues," she says. "I'm not going to jump ahead … but as someone who sells a lot of clothes, if we say from 2016, we will pick clothes in collections that use organic cotton, that's one move towards doing things a better way. We can make a change."

In 2014 Net-A-Porter quietly ceased stocking fur products, embracing faux instead. "When we started we couldn't do anything but now we have more influence; in the past we've been successful in getting designers to change factories. I don't want to sound like I'm on a soapbox, but how people live their lives and manage their choices is up to them, but we can stand for our own beliefs."

An innovator and entrepreneur at her core, Massenet still speaks fluent fashion; when asked how she seeks new ideas, she uses the experience of finding new brands as an example. "I am a journalist by background. I read and listen and talk to people. There's always something in the back of my head where I'm looking for patterns," she explains. "When I was buying for Net-A-Porter, if three people said to me: 'You must look at Sacai' I would look at Sacai even if I knew nothing about it. If I went into three showrooms and they all had moccasins, even if we were selling slingbacks, I would think: 'Okay, there's something going on with moccasins.' Early patterns predict something that will be more significant later." Even further back, she recalls her ability to notice trends. "It was like a wave. If you're looking at the tip of a fashion trend, it would be quite shocking to your eye. People today can't really understand that because the fashion message is disseminated almost instantly. I remember when I would bring back Naf Naf sweatshirts from Paris, my friends would say: 'Oh that's weird, where did you get that?' But not in a good way! Then a year later the US department stores would stock them." It dawned on her that she found satisfaction translating the new and exciting to the consumer. "Maybe it wasn't just fashion, maybe it was the sociological level of it," she ponders. "On a basic level I know great clothes can make you feel beautiful, smart and powerful, but I love being able to educate and turn people's vision onto something until

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it takes off. Social mobile shopping could have been the Naf Naf sweatshirt and I could have the ability to say everyone's going to be shopping this way in a few years, just you wait!"

Communicating the new and exciting in fashion came to her first through a fashion journalism career that began in Los Angeles at *WWD* magazine. She saw herself as a magazine editor-in-chief one day, a goal ticked off at least through Net-A-Porter's offshoot publication, *Porter*. On her "Instagram autobiography" (search for @nataporter_mystory – "I really love doing things first, I think that was the first Instagram autobiography!"), which she shared during a British *Vogue* Fashion Festival talk, she remembers going beyond the briefs she was given, staging elaborate shoots and writing major stories in order to be noticed by the New York office.

Arriving in London she worked at Condé Nast's *Tatler* as fashion editor with the great Isabella Blow. She left feeling unfulfilled, "confused and soul-searching", before she was given a book, *Creative Visualization*, which sparked a change. "It was a powerful tool: you imagine something and you believe with every cell in your being. The universe conspires with you as long as you start doing the work, it happens." While she didn't visualise a global luxury e-commerce company, "I did imagine a very creative, big white space with lots of people and everyone in the team happy, fulfilled and creative." She must have told this story a million times, but she still looks surprised. "And that we'd get flowers, which we do, and the phone will be ringing, which doesn't happen anymore with email! It's the craziest thing." The groundwork was already within her. Her father, a newspaper correspondent and film publicist (he had worked with Brigitte Bardot and his publicity portfolio included *Lawrence of Arabia*), had said to her: "Never be afraid of what's on the other side of the mountain." "And he filled me with this amazing confidence," she remembers.

It wasn't always this way: one of her first jobs was as the receptionist for cult filmmaker John Hughes's production company. "I graduated from UCLA, spoke French and Japanese, was an English major and had big ambitions about making movies, and that was the job I got," she recalls. "I was like: 'I can do more than be a receptionist.'" Looking back, Massenet is appalled at her behaviour, which included doodling and sleeping at her desk after lunch. "Now I have so much respect for receptionists because my attitude was so poor … of course, now I realise I could have made so much more of an opportunity than I did. That's my advice now: just because you're making the coffee in the backroom, doesn't mean you can't get noticed. You need to have the right attitude."

Film is still one of her greatest passions; she recently served as executive producer to *Song of Lahore*, about Pakistani jazz players. The power of film lies in storytelling, something familiar to the former fashion journalist. "Film has the ability to take 400 people in the dark and envelope them and move them. In work, whether I'm talking to investors or shareholders, it is telling a story."

Net-A-Porter is constantly shifting, and quickly: there's still more to the story. "Am I decisive? I don't know, yes, no, maybe?" she jests, before straightening up. "I know what I want. I go into a showroom and go this, this, this and this. I meet people and know what I think. I'm always the first person to order at the restaurant. I'm not someone who dwells on mistakes, I don't dwell on decisions too much." Those eyes, still straight ahead. ■



The new mix

What's behind the boom in *HEALTH, FITNESS* and *wellbeing?* Why is *EATING WELL* a *movement?* And how did *ACTIVEWEAR* labels get so *good at fashion?* Zara Wong investigates.

ART DIRECTION: MANDY ALEX. PHOTOGRAPH: EDWARD URRUTIA

Let me start with a confession: I hate exercise. I'm one of those cynics who rolls my eyes at extreme health foods and who considers it gauche to wear exercise gear when you're not exercising. But one day, on a whim, I tried on a Lululemon zip-up top and Hipwidth leggings – both brands that focus on activewear, also called performancewear, leisurewear, or my favourite awkward portmanteau, athleisure wear – and I finally got it. The cuffs of the top had holes to slot your thumbs in, or could be folded over the hand-like makeshift mittens – ideal for cold winter mornings – and the leggings were thick enough to feel firm but thin enough to be easy to move in. I almost hated myself for liking them so much.

The wellbeing industry is booming – a 2014 Women's Marketing and Rodale report predicted it will be the next "trillion dollar business". In the beginning it was relegated to the more hippy-dippy inclined, but then turned into a status symbol of sorts. In 18th-century Europe, a collection of pineapples was considered the height of sophistication (fresh preferably, but no mind if they were rotten if at least you had them to show off), while today it could be considered the Vitamix. With an official description that includes words like "quality", "precision" and "sleek new design", it sounds more like a luxury vehicle than an at-home blender. It can pulverise greens into juices made with coconut water and myriad other fanciful ingredients; holding a green juice in your hand is part of Thorstein Veblen-style signalling process. Or you can whiz together "bulletproof coffee": espresso, coconut oil and GMO-free butter, for a beverage that promises to make you smarter, more efficient, less tired *and* thinner. It seems as though it's just one step away from making you an exceedingly attractive millionaire with a personal style to rival that of Babe Paley in her heyday. Healthy, wealthy and wise?

USERS CHECK THEIR WRISTS TO SEE HOW MANY STEPS THEY TAKE

As part of it, we now have an insatiable appetite for health foods, activewear and more. Apple Watch was launched this year to great fanfare, and despite the device's name suggesting its main purpose is to tell the time, its activity tracker is one of the most popular features. Users regularly check their wrists to see how many steps they take, how many kilojoules they are burning, and whether they've been active enough during the day. To understand the Apple Watch you're even encouraged to watch slick video tutorials online, which will somehow make you want to participate in activities like hiking or cycling.

The pursuit of good health is not a new concept, but the 21st century seems to have taken it to new levels of complexity, removing it from its niche origins to more sophisticated fare. Eventually it will trickle down and be considered the norm, as is the fate of most trends.

"I think wellbeing and wellness has always been perceived as a luxury instead of a necessity," explains Julie Stevanja, who co-founded activewear e-tailer Stylerunner with her sister in 2012. But it seems things are changing. "Stylerunner has grown more than I ever expected," she says of her company. "We have achieved 500 per cent growth year on year.

"Perhaps wellbeing has even been viewed as less important than health and fitness," she ventures. "Getting enough sleep, vitamin D, exercise, caring for your mind (for example, through managing stress and avoiding harsh self-criticism) as well as eating nutritious food; it all works together to enable you to function at 100 per cent. You really can't be at your best without them all."

Jackie Booth, co-founder of smoothie brand Where the Wild Things Grow, says the wellness industry boom is a "social movement that has been creeping up on us for decades but has only recently exploded in the last five to 10 years thanks to research, social media and reality television". She adds: "There has been a fundamental shift in today's society, and, thankfully, I see no sign of it slowing down or disappearing."

Examining the life cycle of the wellbeing movement is akin to most trend patterns, where it moves across various social groups, and falls and rises in popularity. It seems almost flippant to relegate wellbeing – or the simple act of striving for good health – as a trend. But this is where semantics can get in the way; the word trend has an ephemerality associated with it – there will be those who'll opt in and out according to whim, but there are still many others who will proudly proclaim it to be a lifestyle choice.

The concept of living day-to-day to the best of our abilities has been a driving force in the field of wellbeing. It is as though the "basic needs" from Maslow's Hierarchy of Needs psychology, has fused with self-accusation. True wellbeing converts have a spiritual fervour about them, and brands are adept at developing a community feel. "We're more than just stretchy pants at Lululemon," says the brand's general merchandising manager, Jodie Gear. "Using yoga, running and other sweaty pursuits, we create real connections between our guests, our ambassadors and our community partners as we work to inspire health and happiness in our guests [meaning customers] and communities." She says she will never forget the first time she bought Lululemon. "I tried on a pair of Lululemon stretchy pants; I felt incredible and couldn't believe athletic gear could make me feel this way. They changed how I felt about working out and the experience I could have in my training."

With economic turmoil and global uncertainty, buying a piece of activewear or wearing a Fitbit makes you feel like you're part of a welcoming, warm-and-fuzzy club.

Nowadays we require a next-level kind of survival where our choices in clothing, food and more will make our lives and our bodies more efficient. "There has been a shift in society with more people recognising the symbiotic relationship between physical and mental health," says Noa Ries, a former personal trainer and the co-founder and CEO of Vie Active, an Australian brand of activewear with a revenue that's tripled year-on-year since it launched in 2012. She also cites busy lifestyles as a reason for the increased wellness focus. "Life is so busy these days: in order to effectively manage it and still be very productive, it's essential to invest in one's wellbeing – physical, mental or spiritual."

Some sceptics are blaming the rise of the wellbeing industry for the dip in the worlds of luxury and fashion. In BrandZ's most valuable global brands ranking the value of luxury brands slipped six per cent from 2013 to 2014, and a handful of international brands, including Marc by Marc Jacobs, Band of Outsiders, Kris Van Assche, have shuttered. Many of them cited increased competition and a tougher economic climate. On the surface it makes sense: if you have a set amount of disposable income right now, you might be more inclined to spend it on a new pair of exercise sneakers that double as weekendwear rather than buy a new item of clothing that doesn't have the same bang for its buck.

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Fairytale find

In awakening HIS VISION for *Sleeping Beauty*, the Australian Ballet's David McAllister sought a *SET and COSTUME* designer of exceptional talent. By Jane Albert. Styled by Philippa Moroney. Photographed by Justin Ridler.

On the day David McAllister turned 50, he had a burning question to ask that would bring a fairytale ending to the Australian Ballet artistic director's life-long dream.

"We met in this bar and David said: 'It's my 50th birthday today. For my birthday, would you consider doing *The Sleeping Beauty* with me?'" designer Gabriela Tylesova recalls with a throaty laugh. "I thought about it then said: 'Okay, it's your birthday present.' He was so excited! It's a brilliant show to do – a fairytale."

Every significant ballet company has in its repertoire a handful of beautiful productions of the classics: *Swan Lake, The Nutcracker, Giselle, Romeo & Juliet* and *The Sleeping Beauty*. The Australian Ballet has an embarrassment of riches, with not one but two interpretations of *Swan Lake* (by Graeme Murphy and Stephen Baynes) and *The Nutcracker* (Peter Wright; and Murphy again) and Maina Gielgud's *Giselle*; but it has long been searching for its *Sleeping Beauty*. Until now.

For McAllister, a former dancer with the Australian Ballet, the dream of *The Sleeping Beauty* began long ago. It was the first ballet he saw, aged 12, a production in his hometown of Perth directed by Rudolf Nureyev for the Festival Ballet. "The majesty and opulence of the production blew me away," he says.

Since that day, it has been an integral part of McAllister's own story, from his first performance dancing in the classic fairytale in 1984, through to being cast in the lead role of the Prince in 1991. He has seen countless productions, choreographed by everyone from Australian Ballet founding artistic director Peggy van Praagh to more recent interpretations, including those by Christopher Wheeldon, Marcia Haydee and Peter Wright.

In fact, McAllister had not long ago commissioned a new *Beauty* from Australian choreographer and Houston Ballet artistic director Stanton Welch. It premiered in 2009 – a lavish, exotic production but one that failed to ignite. When McAllister decided it was time the company premiered another *Beauty* he considered numerous choreographers before discovering the answer was staring him in the face. "I realised I already had a very particular aesthetic and idea of what I wanted this *Beauty* to be and I would only drive someone else insane with my vision," he says.

He also knew that if his vision was to succeed, there was only one designer who could bring it to life: Tylesova. The Czech-born, Sydney-based set and costume designer has an impressive background in collaborating with everyone from the Australian Ballet to Opera Australia, Melbourne Theatre Company and Bangarra Dance Theatre. Her wondrous, imaginative and often quirky costumes have most recently been seen in Andrew Lloyd Webber's *Love Never Dies*, *The Rabbits*, for Opera Australia, and the Chicago production of *First Wives Club*.

Almost two years after that auspicious 50th birthday meeting and the Australian Ballet's wardrobe department in Melbourne has been transformed into Aladdin's cave, overflowing with silk and organza, feathers and pearls, crystals and sequins and flowers – roses, lilacs, tulips, painstakingly sewn into rack upon rack of breathtakingly beautiful costumes. It would indeed seem wishes come true.

"With big classics like *Sleeping Beauty*, I really believe it's around the staging, the look of it," McAllister says, "which is why I was so keen to work with Gabriela, because I feel like she has such an amazing history, growing up in Prague and having worked in puppetry and theatre and opera and dance. She takes the information and gives it a newness."

> "I ALREADY HAD A VERY PARTICULAR AESTHETIC AND IDEA OF WHAT I WANTED THIS *BEAUTY* TO BE"

The pair has spent close to two years working tirelessly on the look of their *Beauty*. It's the first big production McAllister has directed and the pressure for it to succeed is undeniable. His vision for this *Beauty* was clear from the start: a rich, baroque feel influenced by the architecture of that period, with magic and beauty its overriding themes. "The set is layered, it has very sculptured elements," says Tylesova, who is designing both sets and costumes. "You come in and there's a very ornate red and gold frame, and behind it a castle. It's like you're opening a kids' storybook." The set itself is reminiscent of a Russian doll, each layer drawn away to reveal another wondrous world underneath. Touches of magic abound, with fairies mysteriously emerging through clouds, palace walls that appear to crack and crumble as the curse takes hold and its occupants fall into a century-long sleep; and a burst of bright sunshine that bathes the stage in cascading gold.

A deceptive amount of detail has gone into this production, both from a conceptual and design point of view. The challenge of creating the 200-plus costumes worn throughout the three acts and covering two time periods cannot be overstated. Painstaking detail has gone into each, from the fairies' colour scheme and themes reflecting their characters – think Canary Fairy, resplendent in yellow and gold with musical notes scattered throughout the layers of her tutu, to Aurora's friends, whose tutus resemble roses and are handmade, leaf by organza leaf, in layers of graduating green with pink tulle petals. Much of the fabric has been imported, including a German plastic that is heated and moulded before being handpainted and transformed into rose petals. ▸



McAllister imagined a rich baroque feel for his *Sleeping Beauty*.

HAIR: JULIE PROVIS MAKE-UP: KYLIE O'TOOLE



Above: Australian Ballet principals Lana Jones, as Aurora, and Kevin Jackson as the Prince. **Right**: principal artist Amber Scott in costume.



David McAllister wears a Boss suit, photographed in the Australian Ballet's costume department in Melbourne, with dancers wearing lavish costumes by Gabriela Tylesova.

"It's an insane process," Tylesova says. "We're using lots of Swarovski crystals and sequins, even though if you say sequins it sounds really Mardi Gras! But they read well from a distance, they sparkle, and you don't want to load the dancers with lots of weight. The detail helps the dancers feel the part, the character."

To add further sparkle to the production, Argyle Pink Diamonds is on board to support *The Sleeping Beauty* as part of its partnership with the Ballet. To celebrate this year's annual signature tender of the best diamonds sourced at Argyle Diamond Mine in the East Kimberley region, five rare pink and red diamonds were given balletic names, including the 1.47-carat Argyle Aurora and 1.2-carat Prima.

Tylesova has plenty of challenges to work around when designing the costumes, such as ensuring the wire and stretched organza wings don't get in partners' faces and sewing panels into the males' costumes to give them stretchability. "We do trials where you have a costume almost finished and we test it in the rehearsal room to see how it moves and partners," she says.

"THE DETAIL HELPS THE DANCERS FEEL THE PART"

Although McAllister is presenting a new production the company is performing the steps of Marius Petipa, the Frenchman who choreographed the original production first performed in 1890 in Saint Petersburg. For this production, McAllister is credited as "director", although he has devised some additional choreography. "I'm going to do some nice needlepoint around the framework of Petipa's choreography," he says.

McAllister has created his Aurora on principal artist Lana Jones, reflecting her "fabulous strength physically, emotionally and artistically"; while her Prince will be danced by fellow principal Kevin Jackson, who McAllister says has a romantic wistfulness for the role. All 69 of the company's dancers will be performing in the production. Tchaikovsky's beloved and intelligent score will remain largely intact, and McAllister has worked with music director Nicolette Fraillon to restore the order originally penned by the Russian composer in this, his second of three ballet scores.

Although the story of *The Sleeping Beauty* is universally known and has been retold myriad times through books, films, musicals, on ice and of course, through ballet, McAllister has spent countless hours researching its ballet history through books and papers and DVDs, noting the evolution of the ballet from the original through to Soviet interpretations, which altered the choreography so it no longer glorified the monarchy. "I feel like I've discovered *The Sleeping Beauty* I never knew … so much more richness than I ever thought."

The hours and hours of research, while not apparent to the audience, have nevertheless informed this production. McAllister is fascinated by Tchaikovsky's score, which he describes as "a work of genius", pointing out elements of the score where the tempo becomes 5/4 as the sapphire fairy emerges, a nod to the five-sided cut of sapphire that was in vogue at the time; or the fact that the harp, used by Tchaikovsky to denote magic, disappears entirely from the score once Aurora and her prince are married, replaced instead with the far more pedestrian sounds of the piano symbolising the real work and responsibilities of the monarchy that lie ahead.

As pretty and escapist as the story remains, McAllister nevertheless wants to imbue his production with some contemporary relevance and to ensure his Aurora has a backbone and brains, as well as beauty. "When this production was first done, royalty had absolute control and it was all about the glorification of royalty," he says. "Royalty today is a very different thing; it's a multimedia circus and it's no picnic. So it's looking through this prism of a 19th-century world but also shining a light on the fact that it's a huge responsibility."

When the curtain goes up on this production of *The Sleeping Beauty* it will take its place as the most expensive in the company's history, much of the budget raised through a philanthropic campaign. McAllister is aware of the risks. "Every time the artistic director commissions something you're putting yourself on the line," he says. "Except this time I have ultimate control. I can't say: 'Well, that's what the choreographer wanted', because this is what I wanted *Sleeping Beauty* to look like. It's a bit of a test of taste and ability. And it's the scariest thing I've ever done. But it's also the most exciting. And at the moment the excitement is outweighing the fear!" ■

The Sleeping Beauty *opens in Melbourne on September 15 before touring to Perth and Sydney. Go to www.australianballet.com.au.*

JUSTIN RIDLER



Tunnel vision

Blogger and model *CANDICE LAKE* had reservations about taking up residence in an old RAILWAY ARCH, but her husband's visionary extension transformed the gloomy, damp space into a tranquil, *light-filled new home*. By Matthew Bell.

The bright open-plan living room, with a sofa from Pacific Green furniture, and, above, a first-floor gallery used for storage.

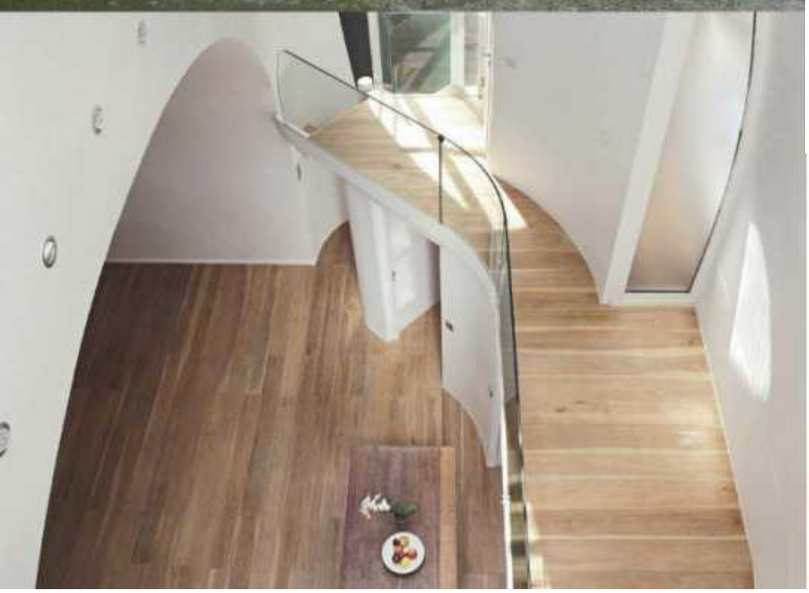


CANDICE E. LAKE





Candice Lake and her husband Didier Ryan outside their London home. **Above right**: school laboratory work surfaces were used in the kitchen. **Below**: looking down into the light-filled add-on.



When Candice Lake's husband announced that he had bought a disused railway arch, and that they were going to leave their beautiful Battersea home in London to live in it, she wasn't exactly thrilled. "I was like, noooo waaaay!" says the model, blogger, photographer and *Vogue* Australia's own contributing style editor. "You wouldn't believe what it was like: dirty, damp, and it shook every time a train went overhead."

Actually, I can believe it. To find Lake's home, you have to trek deep into south London, to a part of town that doesn't really have a name, between Elephant & Castle, Walworth and Camberwell. You pick your way past various garages operating out of neighbouring arches and find a random Narnia-like door, on its own in a brick wall in the next-door arch. When taxi drivers drop her off, they're bewildered that someone so glamorous could live in this no-man's land, and they always wait to make sure she's safe.

Once inside, it's as if you've gone through the back of the wardrobe and into a world of light and brightness and natty knickknacks. Lake's architect husband, Didier Ryan of Undercurrent Architects (under which the project was designed and delivered), is little short of a genius. In what was once a damp cavern, he has created a warm and luxurious home where you can barely hear the trains shuttling to Brighton overhead.

He must have quite an imagination: when he bought the arch at auction in 2011, it was just another decrepit garage with a chequered history: as recently as the 80s, it was still being used for cock-fighting and acid-fuelled raves; wild buddleia was growing out of the brickwork; and there was a suspended floor in the middle.







The home's extension, which includes kitchen, bedrooms and bathrooms, and, **far right**, as it appears from the outside, dramatically clad in steel. **Below right**: the couple in the dining area with their son, Arden Pierre.

Lake and Ryan, both expat Australians, met in their home country, although she was living in New York and he was already based in London when they fell in love six years ago.

It was at a pool party in Sydney – they got off to an inauspicious start when he declared he would never live in New York and she said she hated London. "He was really standoffish and I was prancing around in an amazing big hat and a bikini-macramé outfit, and I remember thinking he wasn't interested in me at all," she says.

An hour later, she did a backflip into the pool and he was intrigued. Two months later, she was at Heathrow with her entire life packed up in suitcases, thinking: "What am I doing? I don't even know this guy." They now have a one-year-old son, Arden Pierre.

Converting the space was largely Ryan's project. Because the arch is part of the national railway network, tinkering with the structure was tricky. So he came up with the idea of creating a sort of suspended bubble inside, like a trouser pocket. This means the house is insulated from all the damp and noise and doesn't even touch the arch around it.

"IT'S ALL ABOUT SCOOPING LIGHT UP WHEREVER YOU CAN AND BOUNCING IT BACK INTO THE ARCH"

One of their shared loves is natural light: a problem when you live in a tunnel. But Ryan thought of a way around this too. At the open end, he built a protruding full-height extension that, through undulations and cleverly positioned windows, captures daylight and reflects it back into the room. "Australians are obsessed with light," says Lake. "Especially in this grey country; you need a light, bright space." Ryan agrees, adding that: "In Australia, it's so bright you're always preventing light from coming in. Here it's the opposite. The light's so soft that you're trying to grab it as much as you can. And that's what this [extension] does: it's all about scooping light up wherever you can and bouncing it back into the arch."

The layout of their home is not dissimilar to the artists' studios of Kensington and Chelsea – essentially one giant room with a few little cupboard bedrooms and bathrooms off it, furnished with items picked up at bric-a-brac shops. Their tastes are modern and simple with a retro twist, such as 70s Ercol wooden chairs. It's the ideal party house, and they also use it for their work: Lake as a location for fashion shoots and Ryan as a venue for exhibitions of his designs. So what of London's thousands of other railway arches? Plenty are used as trendy offices or gritty nightclubs, but, amazingly, this is the first one to have been turned into a home. No wonder it was named Home of the Year in the 2013 New London Awards.

Ryan has since been swamped with requests to do more like it, although he is resisting for the moment. "I like trying new things," he explains. "I wouldn't want to get stuck doing the same thing over and over again."

Despite the insulation, you can still hear the odd rumble. "I actually love it," says Lake. "I find it kind of romantic. And, believe it or not, this is the quietest house I've ever lived in, so that occasional bit of noise brings some life into the house, which I like." Cleverly, they also kept the house in Battersea, which they rent out, but who knows where their jobs might take them next. Still, it would be a shame if Arden Pierre never got to throw a massive party here. ■

CANDICE E LAKE PHILIP SINDEN

Vogue diary

Explore what's in store and worth having this month.



BEAUTY BASE

Cosmetic Surgery For Women provides a premium service in Hawthorn East, Victoria. Under the directorship of plastic surgeon Mr Craig Rubinstein, a highly trained team offers a comprehensive range of surgical and non-surgical treatments in a state-of-the-art facility. For more information, visit www.cosmeticsurgeryforwomen.com.au.



IT'S ALL BRIGHT

Add artistic flair to your look with pieces from Hommage à Hundertwasser, part of a unique series of art-inspired jewellery collections from Viennese brand Freywille. Echoing the work of Austrian artist and architect Friedensreich Hundertwasser, who is known for his boldly coloured paintings and aversion to straight lines, the collection features organic shapes and vibrant colours. Visit www.freywille.com.



IN DEW TIME

THE DEW DROP COLLECTION FROM GEORG JENSEN FEATURES STRIKING, FEMININE PIECES FOR MODERN WOMEN. IT INCLUDES A RANGE OF NECK RINGS (PICTURED IN 18-KARAT YELLOW GOLD) DESIGNED TO BE WORN ALONE OR WITH A DEW DROP PENDANT (PICTURED IN 18-KARAT YELLOW AND WHITE GOLD WITH BRILLIANT-CUT DIAMONDS). VISIT WWW.GEORGJENSEN.COM/EN-AU.

GLOW TIME

Fraxel® is the original fractional resurfacing laser and works to stimulate cell turnover to help bring fresh, glowing skin back to the surface. Clinically proven to deliver results that are both immediate and progressive, Fraxel® is designed to combat common skin complaints such as wrinkles, age spots and acne scars without the extended downtime that often comes with surgery. For more information, visit www.fraxel.net.au.





A-PEELING

HydroPeptide Anti Wrinkle Polish & Plump Peel, a two-step anti-ageing skincare treatment for home use, is a combination of the Peel 1 Polishing Crystals and Peel 2 Plumping Activator from HydroPeptide's Targeted Solutions range. Featuring six peptides, microdermabrasion crystals and vitamin C, the power duo is designed to rehydrate skin and improve the appearance of fine lines, wrinkles and hyperpigmentation. For more details and to shop online, visit www.hydropeptide.com.au.



The red centre

With its *RAW NATURAL* beauty and rich Indigenous culture, ULURU is one of the most captivating and spiritual *places on Earth*.

WORDS: SOPHIE TEDMANSON

IMAGE COURTESY OF TOURISM AUSTRALIA

The desert setting of Uluru in the Northern Territory.



Sunset at Uluru over the unique desert landscape.

You can tell when you have almost arrived at Uluru when everyone on one side of the plane gasps.

The sight of the giant, 348-metre-high red sandstone monolith looming large from the desert in the middle of the Outback is, quite simply, breathtaking.

No matter how many times you look at Uluru, formerly known as Ayers Rock, it never ceases to amaze. It is a UNESCO World Heritage site, in part because of its enormous cultural significance to the Anangu, the traditional owners, to whom the rock holds many sacred meanings and stories, a heritage they refer to as *tjukurpa*.

It is one of the world's most photographed natural wonders, but up close Uluru looks different from almost every angle. It is soft and almost crumbly to touch, and there are so many nooks and crannies, valleys and crevasses – from the stunning Mutitjulu waterhole and the captivating Kantju Gorge, with its sheer vertical walls – and caves full of Aboriginal art. You could stare at it for hours and never get bored.

There is a remarkable sense of serenity when in the middle of the spectacular desert landscape, staring up at the stunning sandstone walls that change colour from iridescent red to orangey-grey, depending on the time of day; it even looks purple in the rain when waterfalls cascade down the sides.

From the moment you are greeted with the sign *Palya!* (a greeting loosely meaning "good/hello/okay" in Pitjantjatjara), at the entrance to the Uluru-Kata Tjuta National Park, you know you're in for an adventure.

There are myriad ways to see Uluru and its surrounds, including the nearby Kata Tjuta, formerly known as the Olgas, situated 50 kilometres from Uluru across the plains of spinifex and 800-year-old desert oaks. These include helicopter tours, camel rides, sunrise and sunset tours, plus cultural experiences with local indigenous guides such as dot painting workshops and bush tucker experiences.

But the best way to really take in the majestic nature of Uluru is the Base Walk, a 10.6-kilometre loop around the rock (about three and a half hours, and best done in the morning before the heat). While visitors are still permitted to climb Uluru, it is advised you don't: it is against the beliefs of the Anangu, the traditional owners, as it is a sacred site.

Driving around the base takes approximately 30 minutes; as it's accessed by entering the Uluru-Kata Tjuta National Park, car permits are required.

There is a range of accommodation at Voyages Ayers Rock Resort, just 20 minutes' drive from the rock. Options include the five-star hotel Sails in the Desert, Emu Walk Apartments, Desert Gardens Hotel and camping. Luxury tents are also available at Longitude 131.

Sails – where Nicole Kidman and the *Vogue* team stayed – gives you the best all-round experience, from the pool to the Red Ochre Spa for a more luxe indulgence.

Air-conditioned rooms provide relief from the heat and the giant bathtubs in the suites enable you to soak off the red dirt from the Outback, which gets on everything!

The resort prides itself on a proactively Indigenous employment policy and touches of the local culture are spread throughout.

For those in need of more relaxation, the Red Ochre Spa is a must. I indulged in a signature spa treatment, which began with an Indigenous smoking ceremony, then a cleansing foot ritual and full body exfoliation. I emerged feeling refreshed and healed from the divine treatment.

Then it was time for dinner. While there are various dining options at the resort, you cannot leave Uluru without an outdoor culinary experience, so I opted for the Tali Wiru dinner under the stars. Perched atop

IMAGES COURTESY OF TOURISM AUSTRALIA



The Ilkari Restaurant at Sails in the Desert.

THERE IS A REMARKABLE SENSE OF SERENITY IN THE MIDDLE OF THE SPECTACULAR DESERT LANDSCAPE





The Tali Wiru dining room and, **left**, an elegant offering from the menu.

a sand dune, we were greeted by champagne and canapés as our Anangu guide played didgeridoo while we watched the sunset. We were warmed by the fires and our four-course feast (including kangaroo), made for a truly unique experience. The Tali Wiru menu is matched with premium wines, such as Shaw + Smith Tolpuddle Vineyard Chardonnay. After dinner, our guide took us stargazing and told us stories, before leading us down to the campfire where scotch and hot chocolate was served.

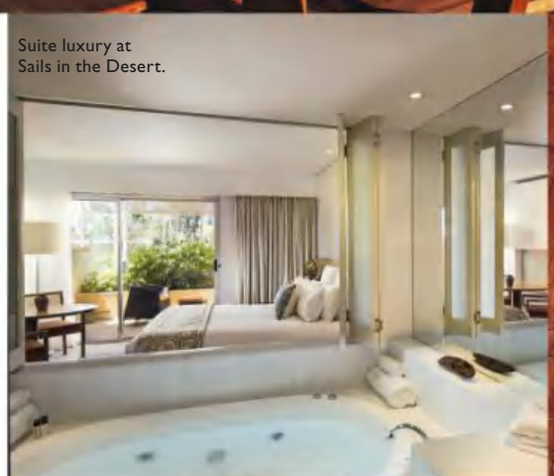
It was the perfect end to a magical stay at Uluru, a spectacular world wonder right in our own backyard. ■

HOW TO GET THERE:
www.virginaustralia.com.au
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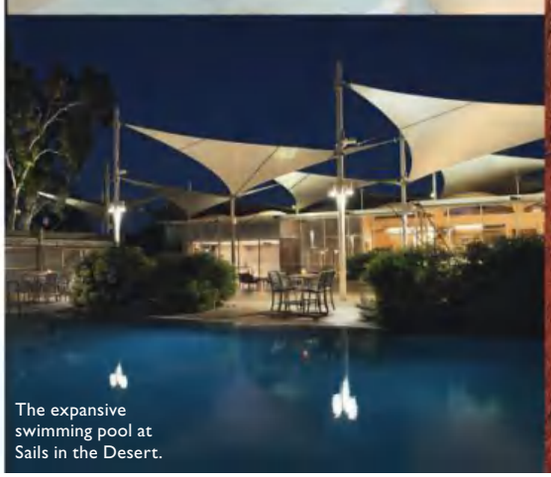
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www.ayersrockresort.com.au.

WHAT TO DO:
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PERMITS AND INFORMATION:
www.parksaustralia.gov.au/uluru.
www.australia.com/en/places/red-centre/nt-uluru.html



Suite luxury at Sails in the Desert.



The expansive swimming pool at Sails in the Desert.



Bush tucker.









Rock steady

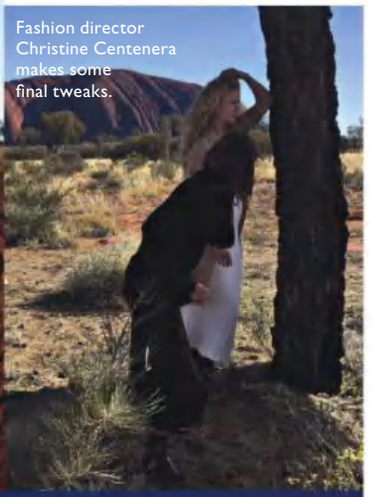
Discover the action behind the scenes at Uluṟu with NICOLE KIDMAN and the *Vogue* team.



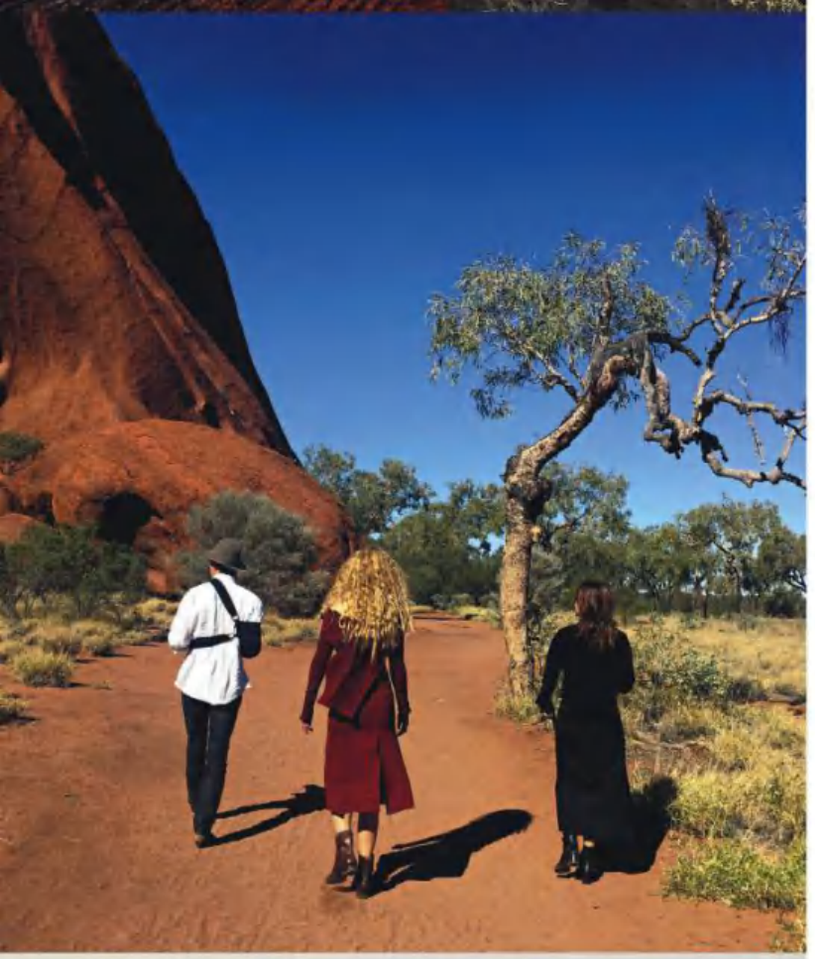


Planning the day's shoot.





Fashion director Christine Centenera makes some final tweaks.





Centenera and photographer Will Davidson with Nicole Kidman.

PETTA CHUA ILLIAN CORNEJO KYLE FORD
PHILIPPA MORONEY SOPHIE TEDMANSON



ULURU TOURS

IMMERSE yourself in the culture and tradition of this world heritage site by booking in a tour led by local guides.



MARUKU ARTS

Traditional dot painting workshops and ceremonies are run daily through Maruku Arts, run by the local Mutitjulu community, with workshops held by local Anangu artists, where visitors can learn about Aboriginal art and create their own artworks.



LOCAL CULTURE

One of the best ways to experience the culture and learn the history and sacred significance of the area is through Uluru Aboriginal Tours (UAT), run by members of the local Mutitjulu Indigenous community. UAT run daily sunrise tours from Ayers Rock Resort. The tours around Uluru explain the significance of the area to the Anangu, a culture that dates back 22,000 years. With stories passed on from generation to generation, the UAT tours are the best way to learn the ancient history of Uluru and that of its traditional owners.

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Sacred heart

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She called for more governmental assistance: "The hardest challenge today is financial in that we are penalised for working in a remote desert region. If governments did contribute fairly to our true cost of service delivery our members would respond accordingly: we would do more good."

Many of the women who participated in the Inma with Kidman come from Mutitjulu, the Indigenous community located at the base of the Uluru, which is home to many of the sacred site's traditional owners.

While Mutitjulu has a troubled past, the community is now determined to pave a positive future, both through their management of Uluru (the Uluru-Kata Tjuta National Park Board of Management has an Anangu majority) and how they look after their own – especially the women. At the back of the community is a special clearing called the Women's Keeping Place. It is a fenced area for women only where, as the sun sets over the rock, the girls are brought straight from school to be taught their traditional education through dance and song.

Kidman, who has worked with women in Haiti through her humanitarian work with UN Women, says she wants to help the Anangu women educate the rest of the world about the work they are doing on their homelands in central Australia.

"The constant need is to keep educating – and keep educating our young, as the NPY Women's Council says," Kidman says. "So that we all stay in a place of compassion and giving, otherwise nothing is going to change. And I want to believe that things can change and I want to believe that we can do it.

"I've travelled to many different places, and the need to educate people and to keep people aware of what's going on for Aboriginal women and children … is so important and when you see what they are doing," she says.

"And as they say, you've got to pass it on (their stories) and if you don't then it dies with them and that's not good – you really feel the strength of that and the desire to keep that culture alive. I really think it is so alluring." ■

WILL DAVIDSON EDWARD URRUTIA

The new mix

continued from page 295



Or, as an example of inconspicuous consumption, a toned body from ballet barre exercise (*the* new fad) can be considered a hallmark of true luxury over fashion for fashion's sake. You need time and money to be able to spend hours each week in classes. As Stevanja says of good health: "It becomes its own billboard wherever it goes." But just because something goes up (the wellness industry), doesn't mean it's causing the other thing (fashion) to go down. Someone who genuinely loves and is excited by fashion, like me, is still going to allocate a portion of their disposable income to it, even if there is a fleeting temptation to invest in activewear. The woman who wants to buy a Lanvin cocktail gown and Charlotte Olympia heels will continue to do so. She won't be deterred by new leggings – though those Dior sequinned sneakers might be a good fit for her wardrobe.

> "EXERCISE IS A LARGE PART OF PEOPLE'S DAILY LIVES"

If anything, wellbeing has become a new field for fashion to play in. The more focus there is on fabric technology and innovation for performance purposes the more likely it is to infiltrate fashion – the non-exercising kind. "Women want to express themselves [with activewear] in the same way they do with the rest of their wardrobe," explains Stevanja.

Australian e-commerce Mode Sportif trades in activewear, but of the kind where you mix it with Valentino sneakers and Mary Katrantzou for Adidas sweatshirts. "The way women dress has changed, and we launched Mode Sportif when women were searching for more from their activewear and weekendwear wardrobe – fashion that could take them beyond the gym and a new category of dressing, which we label leisurewear," explains Deborah Symonds, who founded the company in 2013. "Designers are using high-tech fabrications in fashion silhouettes, designing pieces for low-impact training and for everyday dressing. This is where the category is strengthening and there are some very exciting collections supporting this movement."

Witchery and Country Road have activewear lines, and Net-A-Porter have an entire category dedicated to it, called Net-A-Sporter.

"The health and wellness industry is booming and exercise is a large part of people's daily lives," says Sarah Rutson, Net-A-Porter's vice-president of global buying. "Integrating exercise and a healthy diet into our daily routines is standard, however, we are seeing this extend into lifestyle. Active holidays are part of this growing trend, as is the exploration of different types of exercise. Net-A-Sporter was created to feed this lifestyle."

Fashion wunderkind Alexander Wang forged his signature through street-infused designs of grey marl wrap dresses and sporty parkas. As a testament to his Zeitgeist nous, he was anointed as Balenciaga's creative director, following in the footsteps of Nicolas Ghesquière, who himself was known as a pioneer for introducing sportswear into fashion including printed scuba-fabric mini-dresses and the liberal use of zips.

Target collaborated with Dion Lee on an activewear collection this year, a logical step in the designer's aesthetic of close-fit cuts and innovative fabrics.

"It's just that the way we live our lives as much more integrated these days, and it's reflected in how we dress," explains Lee. "Eveningwear is becoming quite dressed down and activewear is being worn throughout the day. Different facets of people's time are becoming more integrated because people's lifestyles are so busy." The ultimate luxury after all, is time. Because in the end, isn't that what we all want in our pursuit of having it all? ■

VIRGO
24 AUGUST – 23 SEPTEMBER

This month is all about power – reclaiming yours, mostly. You're driven to make a name for yourself like never before. Your word is the final say on anything, especially at home, and you have the upper hand in love and at work now, too. It's all good, although you may need a month or two to process this mind-blowing turn of events.

STYLE ICON: Beyoncé

LIBRA
24 SEPTEMBER – 23 OCTOBER

You might come across as a little dazed and confused this month with mind planet Mercury reversing in your sign. But under the surface your wit and wisdom are sharpening up. You realise there is more value and love in friendships rather than power players now. And as finances start to stabilise, home life does too.

STYLE ICON: Kim Kardashian West

SCORPIO
24 OCTOBER – 22 NOVEMBER

The way you work or care for your health – or don't – is under scrutiny. Something's got to change, because both have been erratic lately and your mind and body may not be coping. Getting in with the right people helps you raise your game with your career now, which has the added benefit of moving forward all areas of your life.

STYLE ICON: Alexa Chung

SAGITTARIUS
23 NOVEMBER – 21 DECEMBER

If you've spent the past two months getting re-acquainted with pleasure, Saturn's return to your sign this month brings back the more serious feel of the first half of the year. It's time to get down to business and make the most of the huge opportunity to change your world that's in store for you now.

STYLE ICON: Katie Holmes

CAPRICORN
22 DECEMBER – 20 JANUARY

Things are changing for the better. You might feel baffled by a career concern this month, but this could be the catalyst that makes you realise it's time to take more calculated risks. As adventure beckons, what's familiar may hold less allure. Get planning, because what you put into place now will have a big impact on where and who you are in two years' time.

STYLE ICON: Kate Bosworth

AQUARIUS
21 JANUARY – 19 FEBRUARY

Recent relationship confusions begin to settle now, leaving you time to ponder other options. This month is less about spontaneity and more about doing things right, and the right connections, right partner and right ideas will all become clear. Even passion needs an element of planning now and, for a change, this is what works best for you.

STYLE ICON: Kerry Washington

PISCES
20 FEBRUARY – 20 MARCH

Rarely have you had such a busy time as you're about to have this month. Your cash flow and values merit a review that could set you off on a more serious career path. Money may be the main motivator, but love could be too as a new love or new direction with a current lover could set new boundaries that change everything.

STYLE ICON: Jessica Biel

ARIES
21 MARCH – 20 APRIL

Your recent erratic behaviour gets an eclipse-infuenced shake out this month, bringing a new desire to do things the right way rather than the fast way. This could have an astonishing effect on your career as well as health. Playing by the rules in love also gets good results, though others may seem temporarily confused by the new and improved you.

STYLE ICON: Keira Knightley

TAURUS
21 APRIL – 21 MAY

All that's stopping you from getting what you want is your current unsettled way of thinking. This month helps to clear away indecisiveness so you're back in focused territory. Love life and home life benefit, and even a wishy-washy approach to wellbeing gets a refit now, so allow yourself to think big, but clearly, and then act on it.

STYLE ICON: Amber Heard

GEMINI
22 MAY – 21 JUNE

Your multi-tasking mind can be easily distracted, but this month whatever or whoever distracts you from your true life's purpose gets booted out of your line of sight. You and your home life get super-organised now, and even when it comes to love you're focusing on what you need, not just on what you want.

STYLE ICON: Abbey Lee

CANCER
22 JUNE – 23 JULY

You might feel like you're in a career and home quandary this month. Which needs your attention most? The truth is it's your relationships that are the issue, at work and home. Get those right and all manner of things will be well. It's all down to how you communicate, and some tough love and straight talking could make this month an eye-opener.

STYLE ICON: Nicole Scherzinger

LEO
24 JULY – 23 AUGUST

Make your own needs central this month. Act on impulses to try on new looks and ideas. But nothing superficial will do now – it's about going deep so that you, your home, the way you connect with others and even the way you work all improve in the name of self-care rather than in order to seek attention.

STYLE ICON: Taylor Schilling

ASTROLOGER: STELLA NOVA

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PH: 07 3843 4555

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Sacred heart:

Page 237: Nicole Kidman wears a Purl Harbour jumper, $396. Bassike shirt, $295. KitX skirt, $430. R.M. Williams boots, $475. Omega watch, $5,510. Her own ring. All worn throughout. Others wear their own clothing. **Page 238**: Sunny wears a Zara coat, $110, and dress, $60, worn throughout. Others wear their own clothing. **Page 240–241**: Sunny wears her own shoes. Fifi wears a Zara jacket, $70, and top, $15. Vintage dress, $165, from The Vintage Clothing Shop. Seed tights, $17. All worn throughout. Others wear their own clothing. **Page 242–243**: Sunny wears her own tights and boots. Vintage hat, $220, from The Vintage Clothing Shop. Fifi wears an R.M. Williams hat, $180.

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Actual patient after a Fraxel Re:store Dual 1927nm procedure. Results may vary from patient to patient.



After photo of an actual patient who has had a laser neck lift. Results may vary from patient to patient.

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Photo of an actual patient 10 years after an upper eyelid lift. Results may vary from patient to patient.



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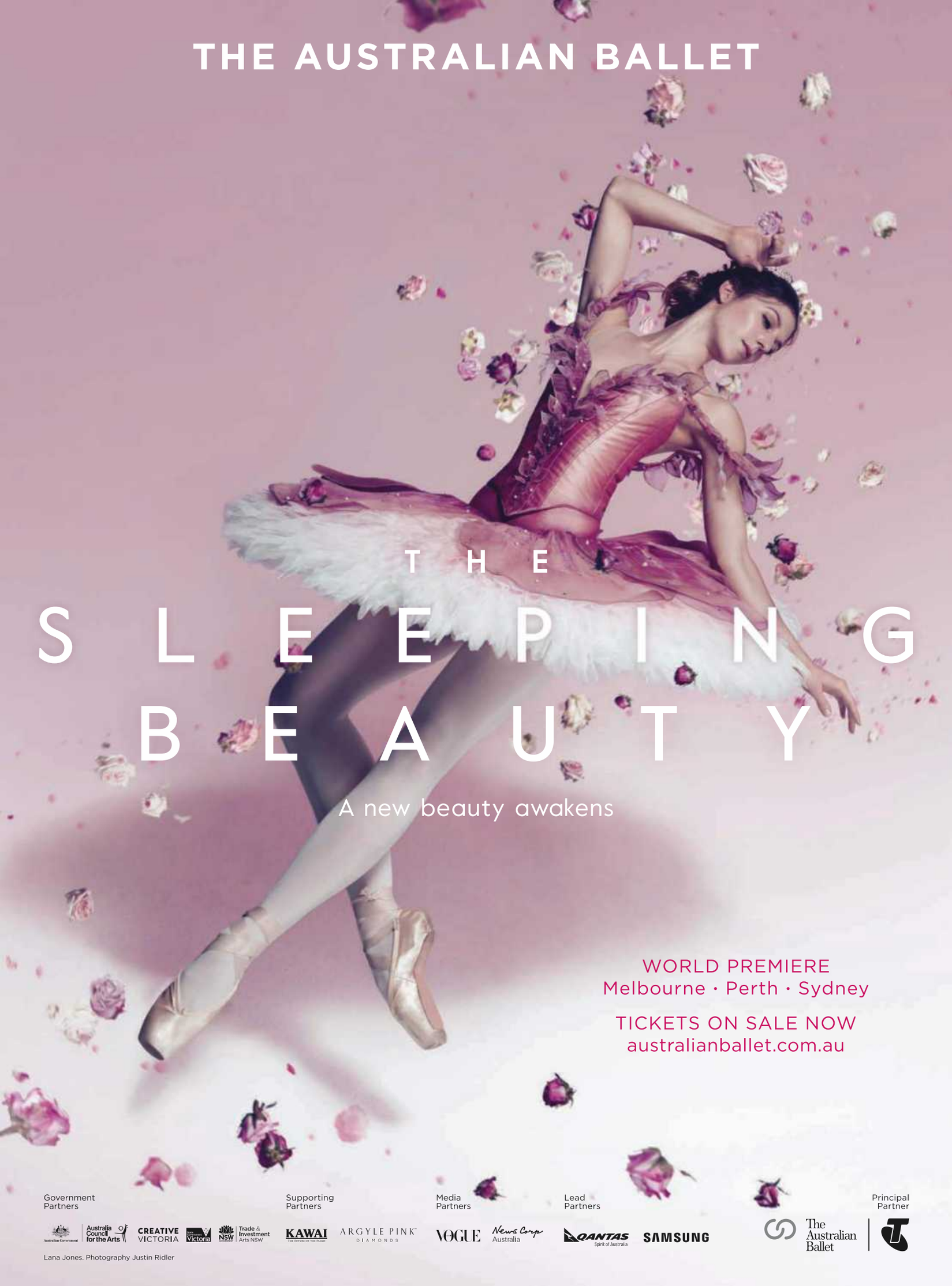
Treasure trove

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Gucci red silk shirt, $1,230, dress, $6,645, jacket (underneath), $3,325, lace skirt, $1,505, and shoes, $1,360. Vintage fur coats, $495 each, from The Vintage Clothing Shop. Gucci necklace, $400, and rings, from $355 each. Vintage books, from $35 each, from Ici et Là. Stylist's own trunk.

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